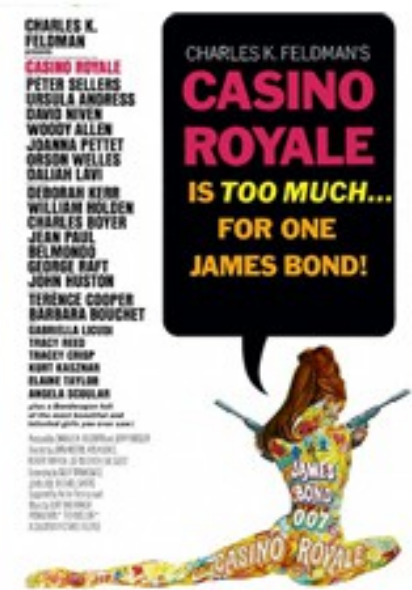
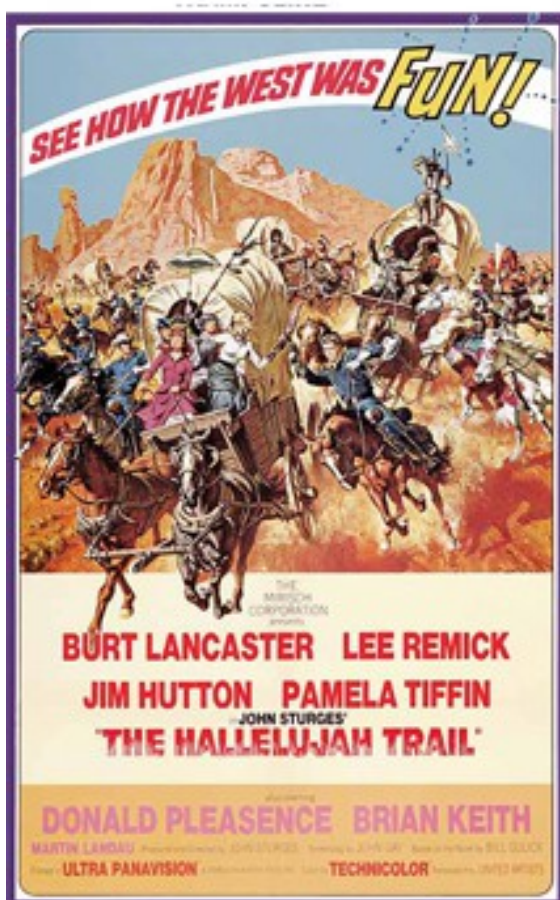


ROBERT MCGINNIS





Robert Edward McGinnis

Robert Edward McGinnis est célèbre pour avoir peint plus de 1 200 couvertures de romans et 40 affiches de films.

Il est né en 1926 à Cincinnati dans l'Ohio, mais a grandi à Wyoming, petite ville de l'Ohio et qui n'a rien à voir avec l'état du Wyoming (une quinzaine de localités à travers les USA s'appellent Wyoming).

Son talent de dessinateur est encouragé très tôt par son père, "Dutch", qui lui a notamment appris à dessiner ses personnages de dessins animés favoris.



Malgré les grandes capacités de son fils en sport, Mildred, la mère Robert, l'oblige à aller plutôt suivre des cours de dessin, notamment dans des musées d'Art le samedi.



Une fois diplômé, Robert traverse les États-Unis en auto-stop jusqu'à Hollywood, et part étudier dans les studios Walt Disney où on lui enseigne l'art du dessin animé.

À la fin de la Seconde Guerre mondiale, il fait son service dans la Marine marchande.

The Last QuarryDe retour au pays, il revient à Cincinnati et entre à l'Ohio State University pour y recevoir un enseignement en arts plastiques.

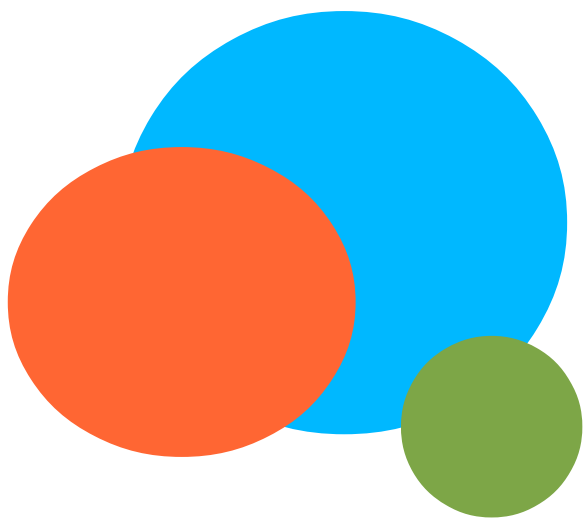


Il prend également des cours du soir au Central Academy of Commercial Art. Au même moment, il joue au sein d'une célèbre équipe de football (américain) de l'Ohio.

Au milieu des années cinquante, lui et son épouse, Ferne (également artiste, avec laquelle il aura trois enfants), quittent l'Ohio pour New York.



Il trouve du travail dans l'illustration de publicités chez Fredman-Chaite Studios et, en 1958, il fait la connaissance de Mitchell Hooks, un célèbre illustrateur américain de revues et de romans (qui concevra pour le cinéma l'affiche de Dr. No, 1962).



Hooks lui ouvre les portes de Dell Publishing, où McGinnis va commencer à illustrer les pages de garde de nombreux polars, principalement la série des Mike Hammer de Mickey Spillane, les romans de Carter Brown ou la série des Micheal Shayne, célèbres Outre-Atlantique.



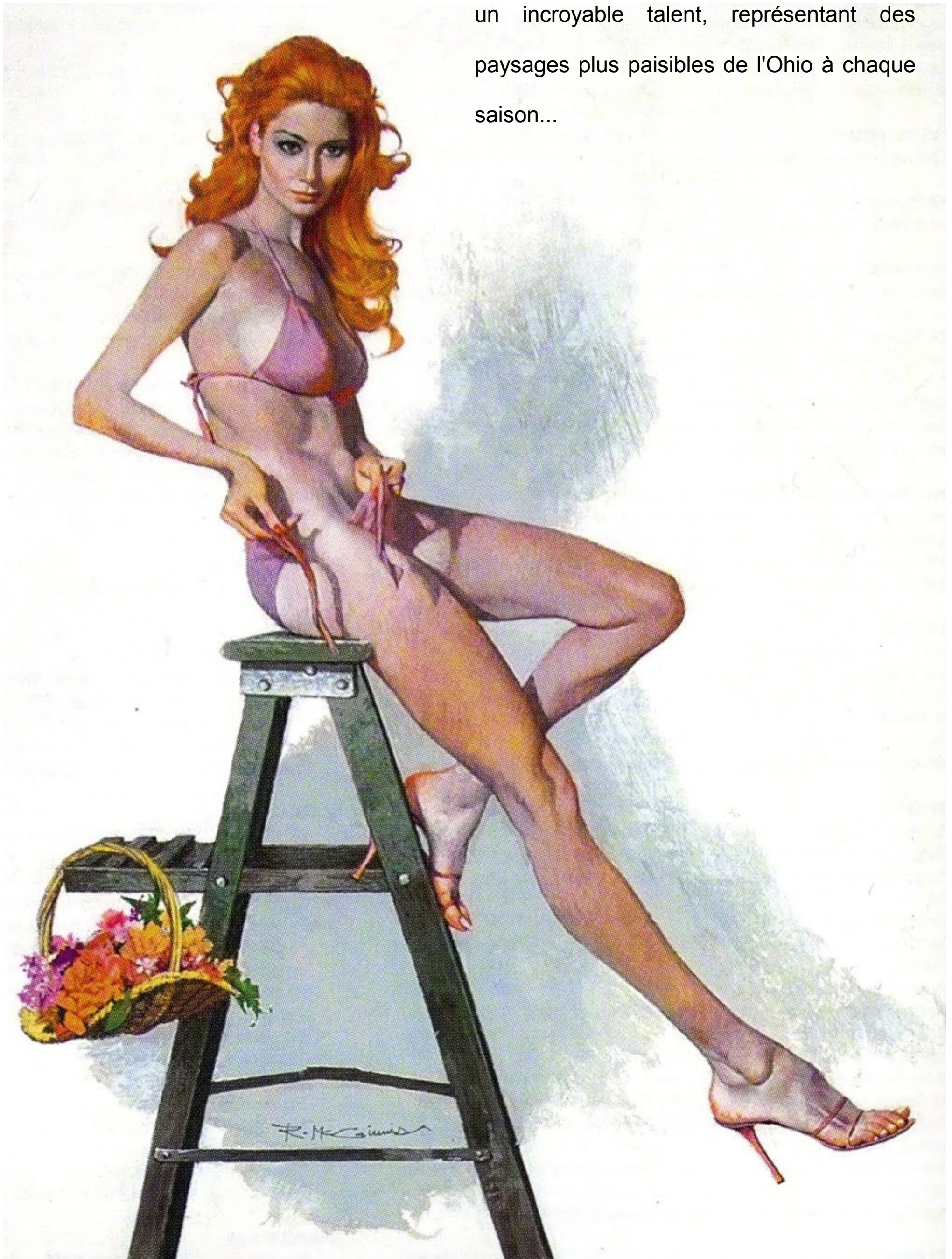
C'est la période où McGinnis sera le plus prolifique et se fera reconnaître pour son talent de dessinateur haut de gamme, avec ses impressionnants portraits détaillés inscrits dans un univers de femmes fatales, de pin-ups, de pistolets et de bourbon.



Il illustrera plus tard des couvertures de magazines, TIME ou The Saturday Evening Post, ou de revues féminines comme Ladies' Home Journal, Women's Home Companion ou Good Housekeeping.



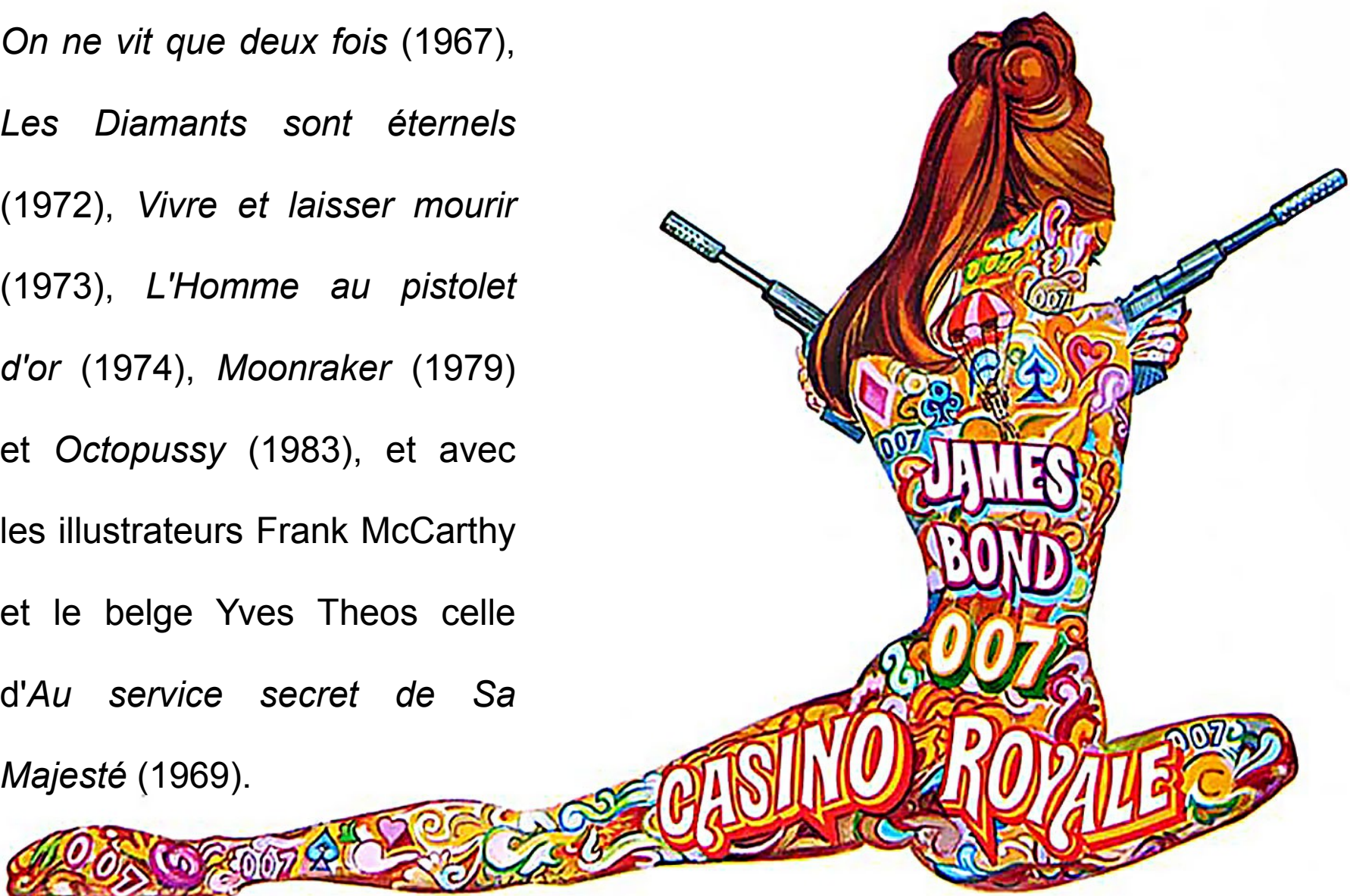
Depuis quelques années, il ne peint presque plus que tableaux figuratifs, toujours avec un incroyable talent, représentant des paysages plus paisibles de l'Ohio à chaque saison...





Sa célébrité, il la doit surtout aux affiches de films qu'il a signé, une quarantaine, de *Breakfast At Tiffany's* (1961) à *Arabesque* (1966), de *Comment voler un million de dollars* (1966) à *La Vie privée de Sherlock Holmes* (1970), ou de la parodie jamesbondienne *Casino Royale* (1967) aux vrais films de la saga James Bond. Le générique du western *Sur la piste de la grande caravane* (The Hallelujah Trail, 1965) de John Sturges, demeure sa seule réalisation artistique au sein d'un film...

McGinnis a réalisé les affiches d'*Opération Tonnerre* (1965), *On ne vit que deux fois* (1967), *Les Diamants sont éternels* (1972), *Vivre et laisser mourir* (1973), *L'Homme au pistolet d'or* (1974), *Moonraker* (1979) et *Octopussy* (1983), et avec les illustrateurs Frank McCarthy et le belge Yves Theos celle d'*Au service secret de Sa Majesté* (1969).





Opération Tonnerre (Thunderball, 1965)



Version Anglaise





Version Américaine, les maillots sont plus soft !!!

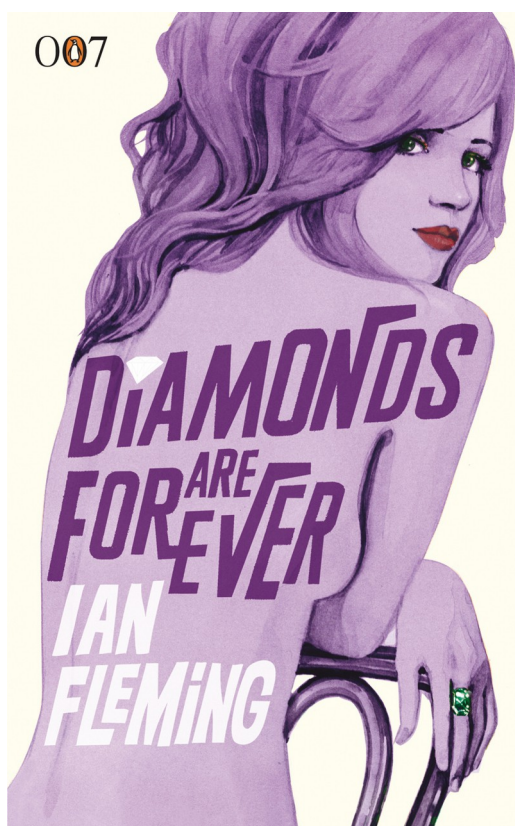
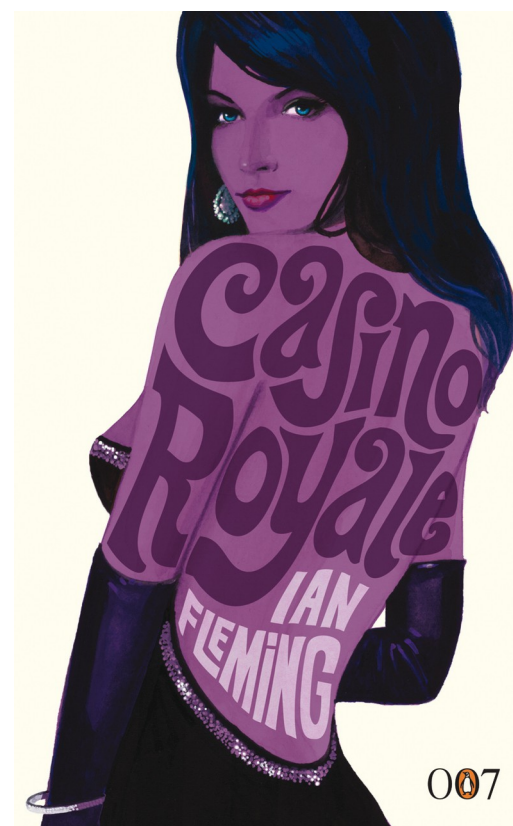
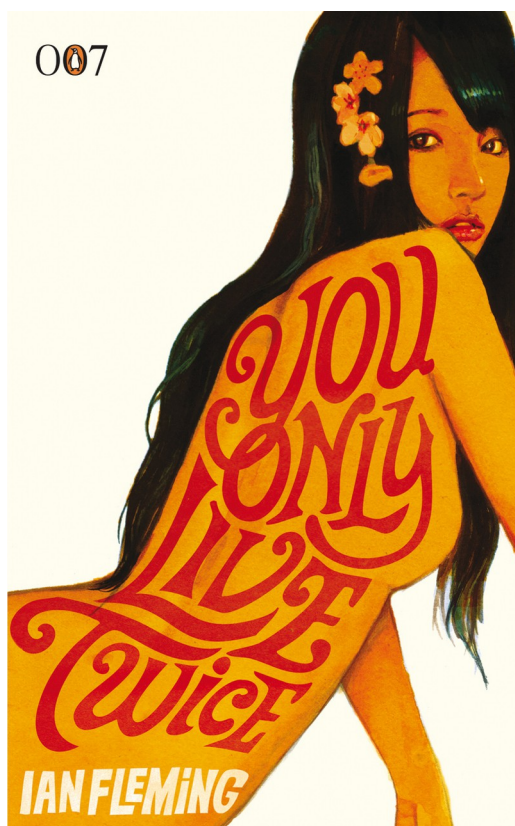
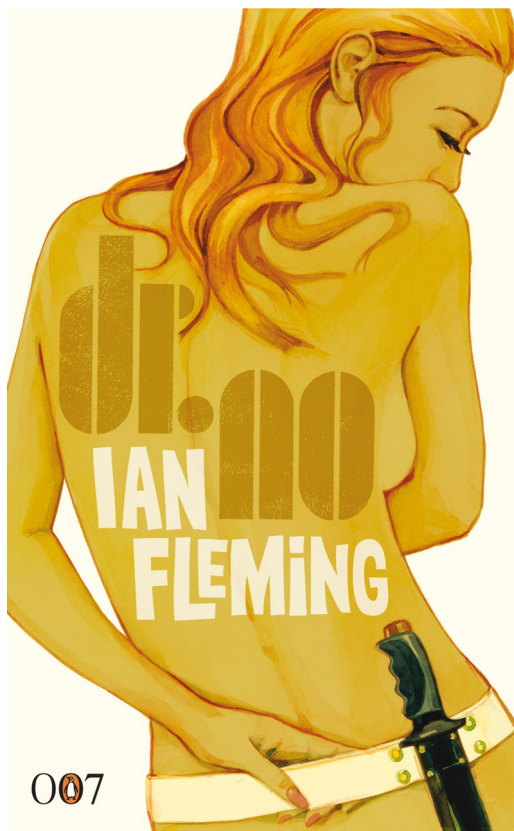
007

007

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007



007

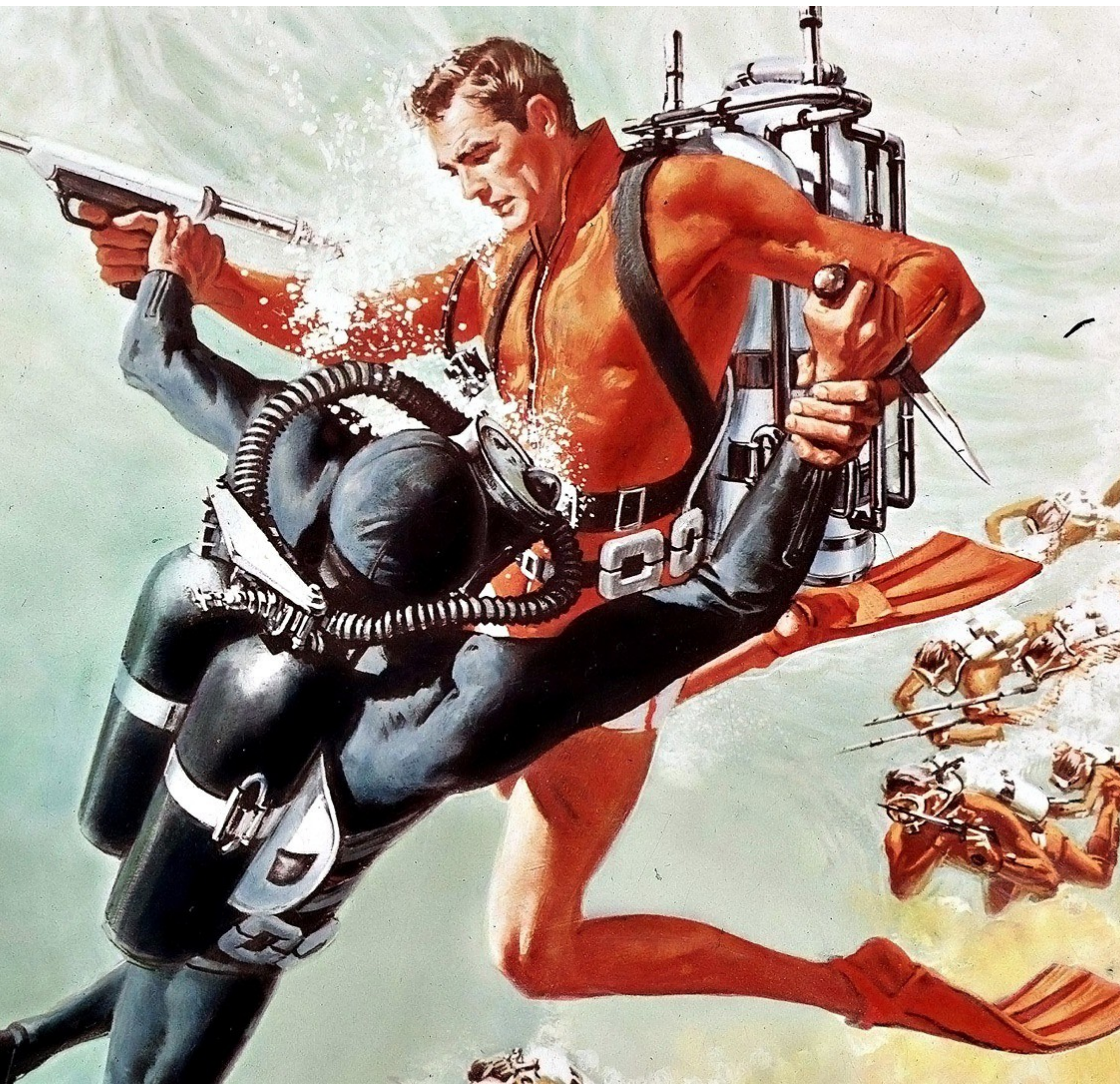
MOON RAKER

IAN FLEMING

007

007

007



007

007

007



A
MOVIE
ABOUT THOSE
WHO APPRECIATE THE
FINEST
THINGS IN
LIFE...
FOR
FREE!

**AUDREY
HEPBURN
and
PETER
O'TOOLE**

GIVE
A LESSON IN
LOVE AND
LARCENY IN
WILLIAM
WYLER'S

**HOW
TO
STEAL
a
million**



20th
CENTURY-FOX

CO-STARRING

eli wallach

AND
HUGH GRIFFITH

SPECIAL GUEST APPEARANCE

CHARLES BOYER

A WILLIAM WYLER-FRED KOHLMAR PRODUCTION Produced by FRED KOHLMAR Directed by WILLIAM WYLER
Screenplay by HARRY KURNITZ Based on a story by GEORGE BRADSHAW Production Designed by ALEXANDER TRAJNER PANAVISION® COLOR by DE LUXE

"A torrid stunner! You have to see it to believe it..."

— Cinema Magazine



WHAT WERE THEY
FORCED TO DO
BEHIND THE LOCKED
DOORS OF THE

HOUSE OF 1000 PLEASURES

A MOVIE YOU'LL NEVER SEE ON TV.

IN BLAZING COLOR



"... an all out erotic sizzler"
CINEMA MAGAZINE

**TWO YOUNG COUPLES
WHO WANTED TO TRY
EVERYTHING
TOGETHER
... AND
THEY DID!**



The Four of Us

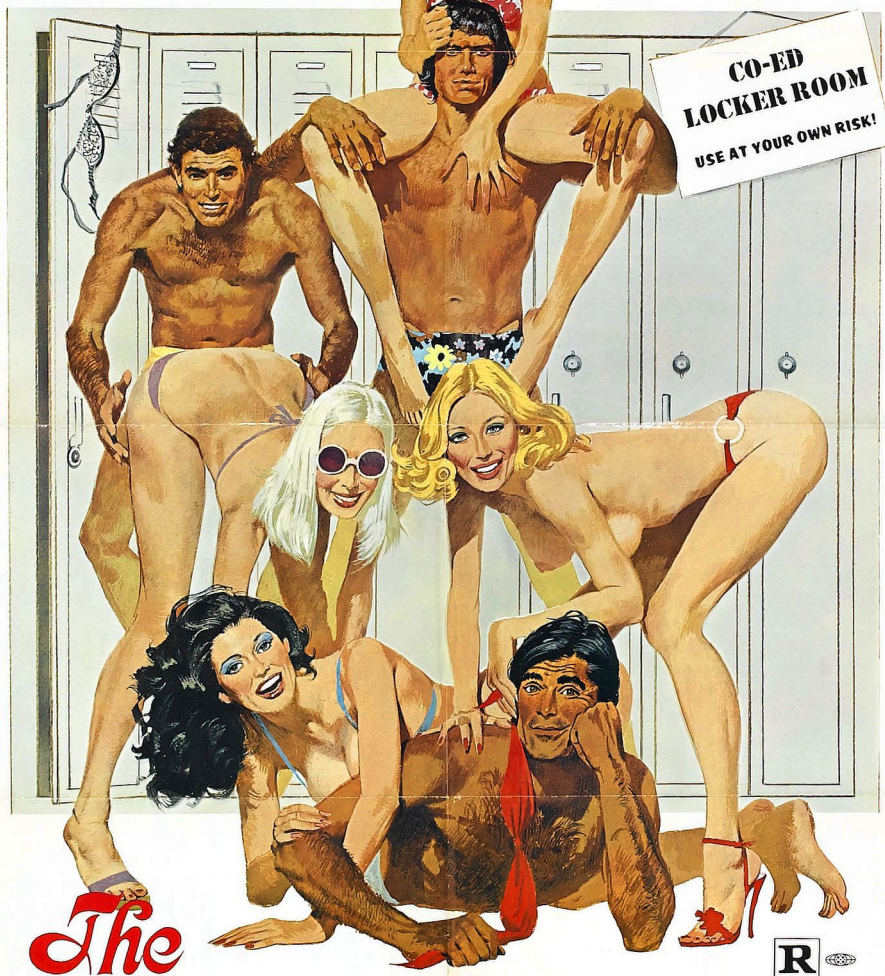
A presentation of



IN BLAZING COLOR

The girls from Hollywood High go wild in Paris...
What they do in public
will shock you...
**What they do in
private will
blow your mind!**

"THIS ONE GOES ALL THE WAY...
A SEXY BLOCKBUSTER!"



The Teasers Go To Paris

A GROUP 1 presentation Color by De Luxe

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"TEASERS GO TO PARIS"

**Men were afraid to get near him...
Women were afraid not to!**

THE MAN FROM S*E*X*

ADMITTANCE
R RESTRICTED
TO PERSONS
18 YEARS OF AGE OR OVER



*Society for
Experimental Xenogenesis

Group 1 Films Presents
THE MAN FROM S.E.X.

Starring GARETH HUNT NICK TATE FIONA CURZON GEOFFREY KEEN GARY HOPE as Lucifer Orchid
Co-starring DON FELLOWS JOHN ARNATT TOBY ROBBINS JOHN JUNKIN
with ME ME LAI LINDA LOU ALLEN ANNA BERGMAN SHARON BURTON DAWN RODRIGUES
Screenplay by JEREMY LEE FRANCIS Music by LEONARD YOUNG Special Effects CHRISTOPHER VERNER
Associate Producer LEWIS FORCE Produced by ELIZABETH GRAY Directed by LINDSAY SHONTEFF
A Lindsay Shonteff Film Production in association with Palm Springs Enterprises A BLC Services Release ©MCMXXX BLC Services, Inc.

THE MAN FROM S.E.X.

A Wildly Funny Look At What REALLY Goes On Behind The Scenes!

"An outrageous sex comedy...it's marvelous"
G. MCGILL

"An orgy of laughs...a sexy blockbuster"
B. SACHS

"Beautiful girls in a sexy laugh riot"
S. MARR

"A laugh a minute, really terrific"
F. PERILLI

"Super sexy, funny, wonderful"
D. ROMAN



LET'S MAKE A DIRTY MOVIE

R **RESTRICTED**
UNDER 17 REQUIRES ACCOMPANYING
PARENT OR ADULT GUARDIAN

A GROUP 1 PRESENTATION
STARRING

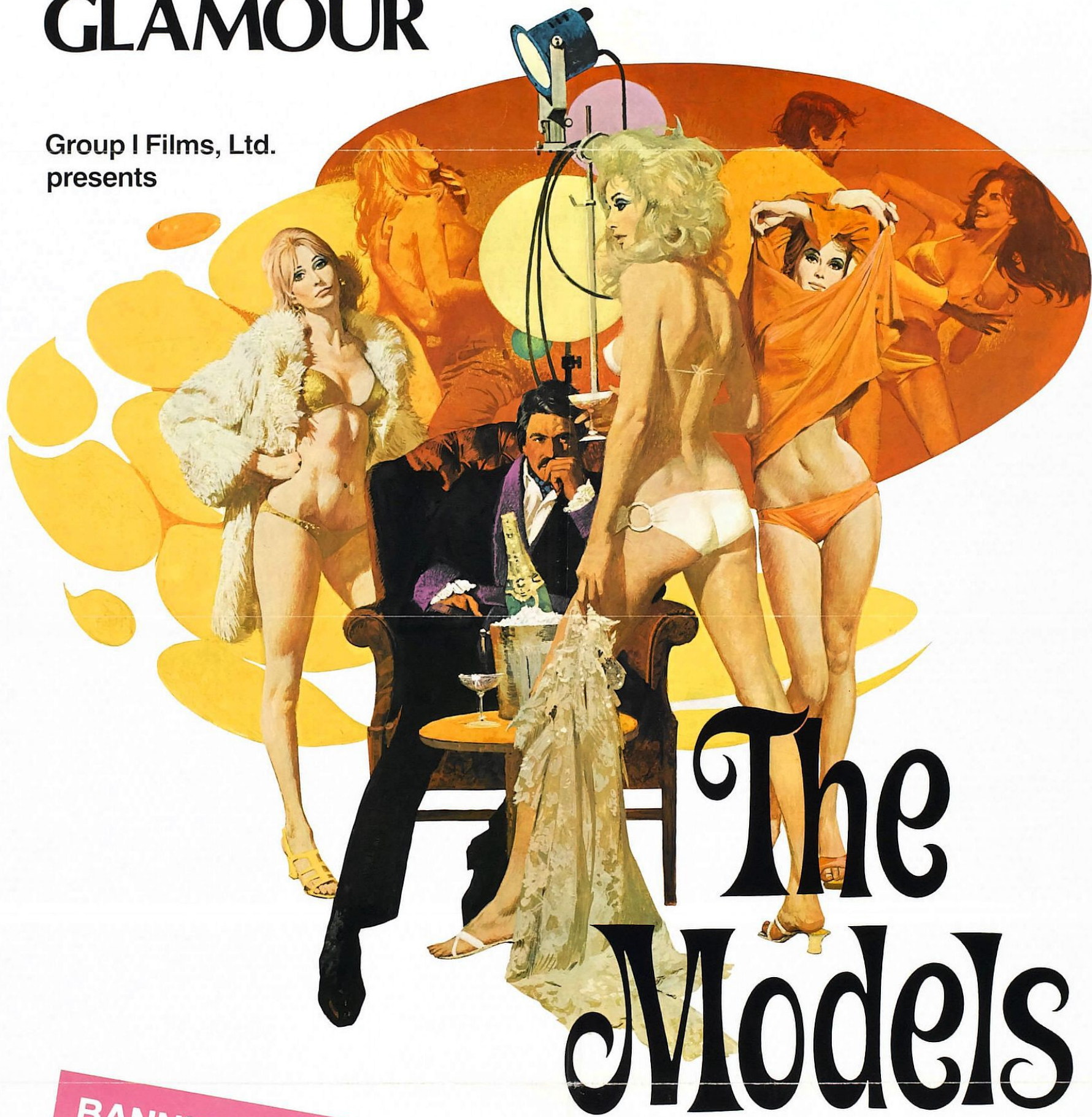
CLAUDE BRASSEUR/SONIA VARNEY/JENNY WILSON
ROBERT CASTEL/NATALIE GRANT/CATHERINE LAKE

CHRISTINE DEJOUX/WRITTEN BY NICOLE DE BURON

PRODUCED BY PIERRE BRAUNBERGER/DIRECTED BY GERARD PIRES

WHAT **REALLY** GOES ON BEHIND ALL THE GLITTER and GLAMOUR

Group I Films, Ltd.
presents



**BANNED IN 36 COUNTRIES. YOU CAN SEE
IT NOW WITHOUT A SINGLE CUT!**

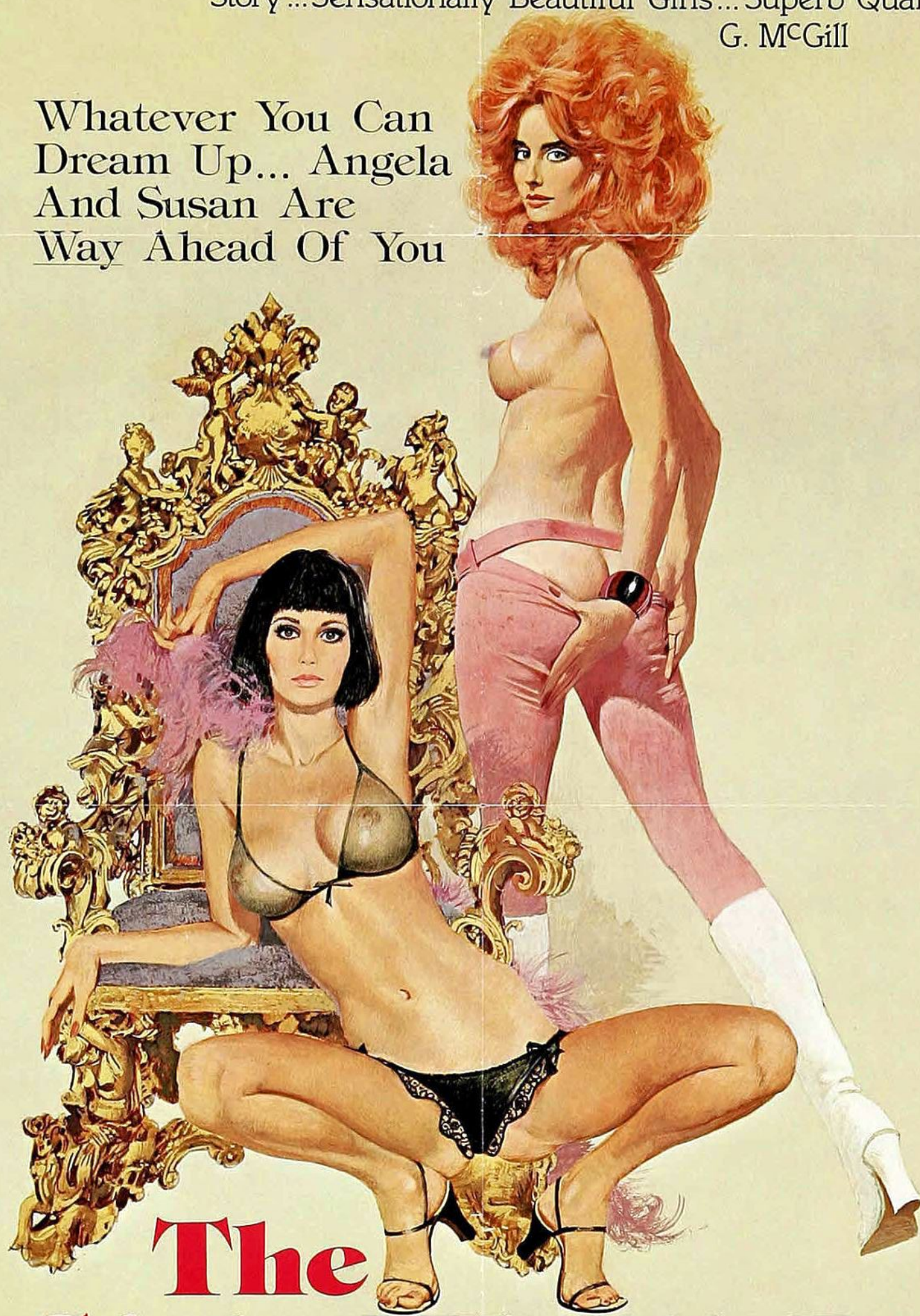
IN BLAZING COLOR

YOU'LL NEVER SEE THIS MOVIE ON TV!

Models

"...Elegant Eroticism... Strong, Fast-Paced
Story ...Sensationally Beautiful Girls... Superb Quality."
G. McGill

Whatever You Can
Dream Up... Angela
And Susan Are
Way Ahead Of You



The Girls Who'll Do Anything

**A GROUP I
PRESENTATION** IN BLAZING COLOR



BIG SCREEN INTERNATIONAL FILMS PRESENTA
UNA PRODUCCION MIRISCH CORPORATION PARA UNITED ARTISTS

LA OBRA
MAESTRA DE
**BILLY
WILDER**



LA VIDA PRIVADA
DE
**SHERLOCK
HOLMES**

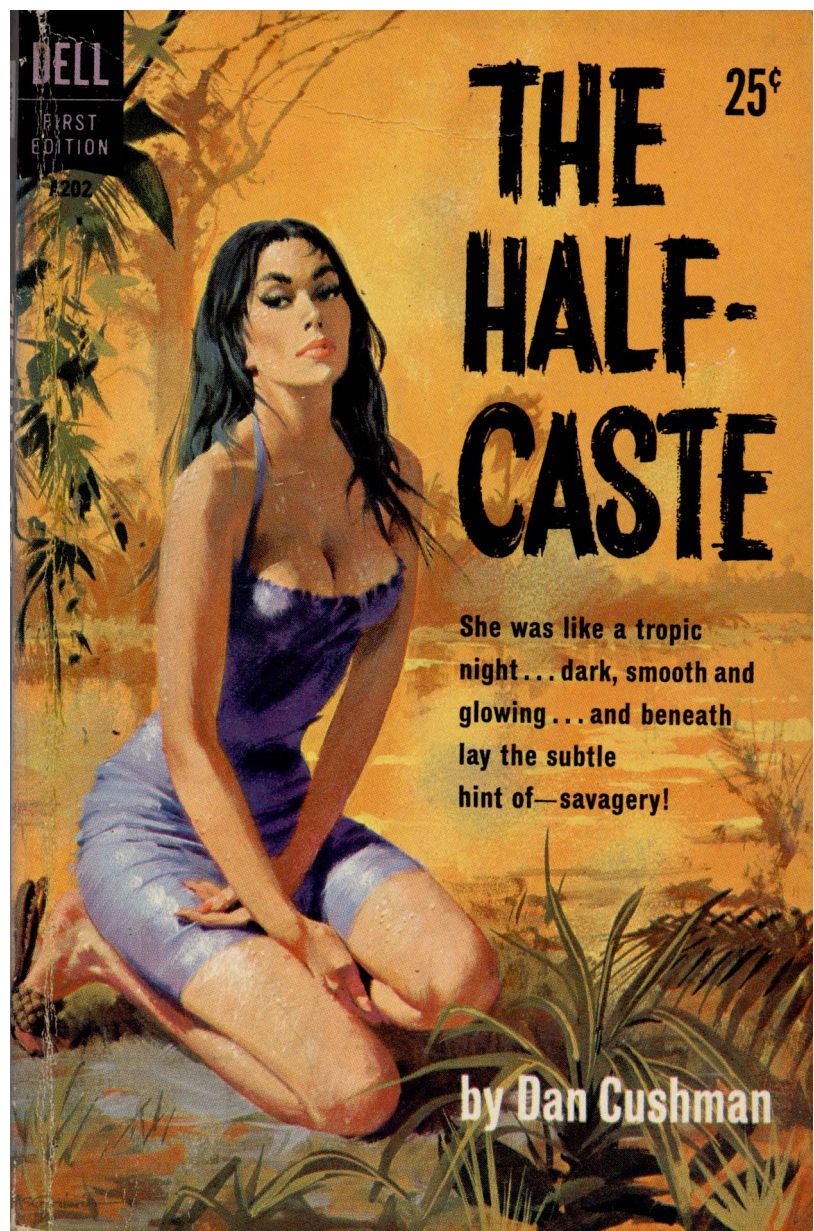
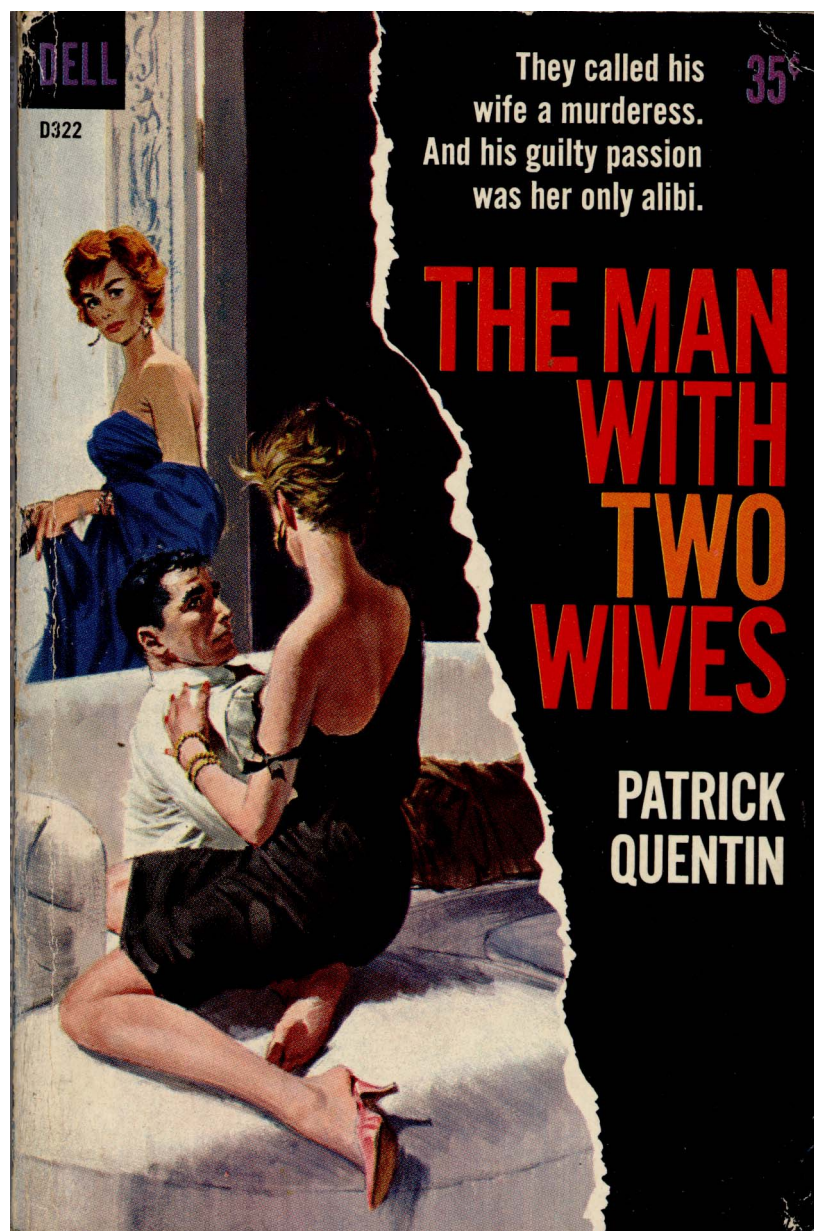
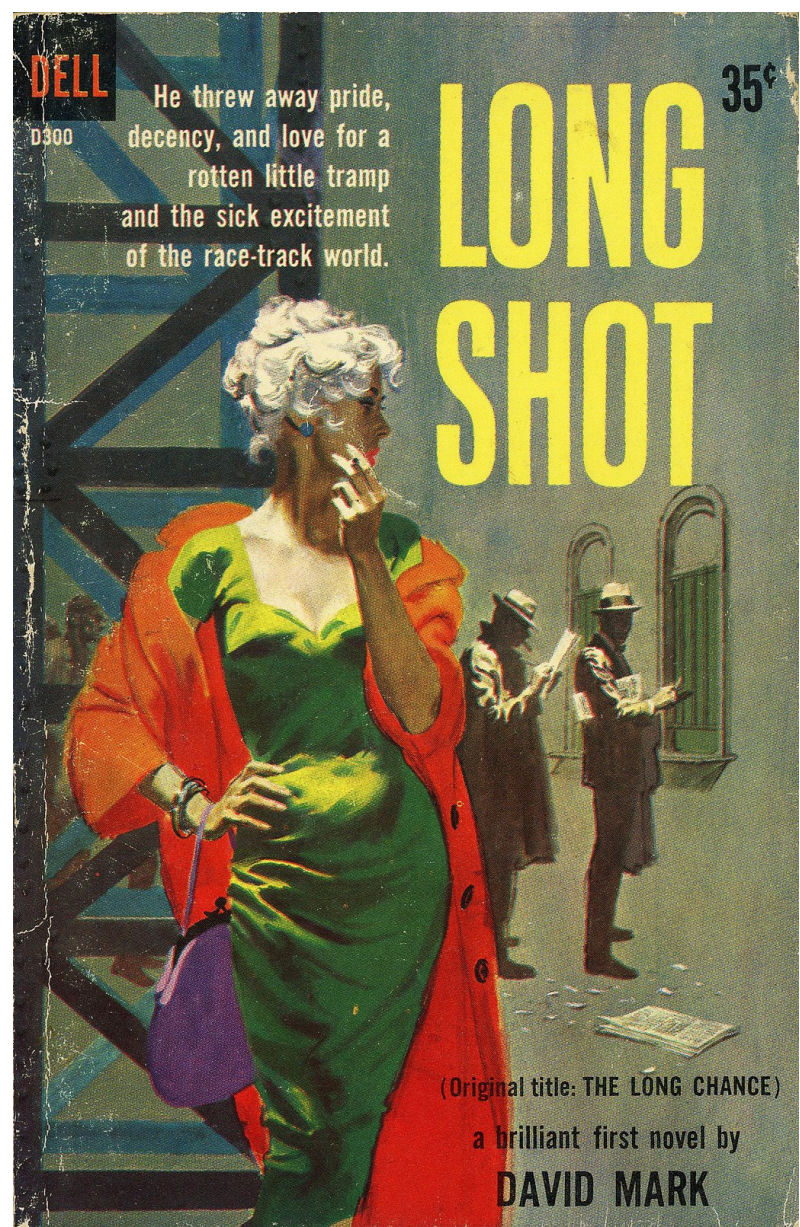
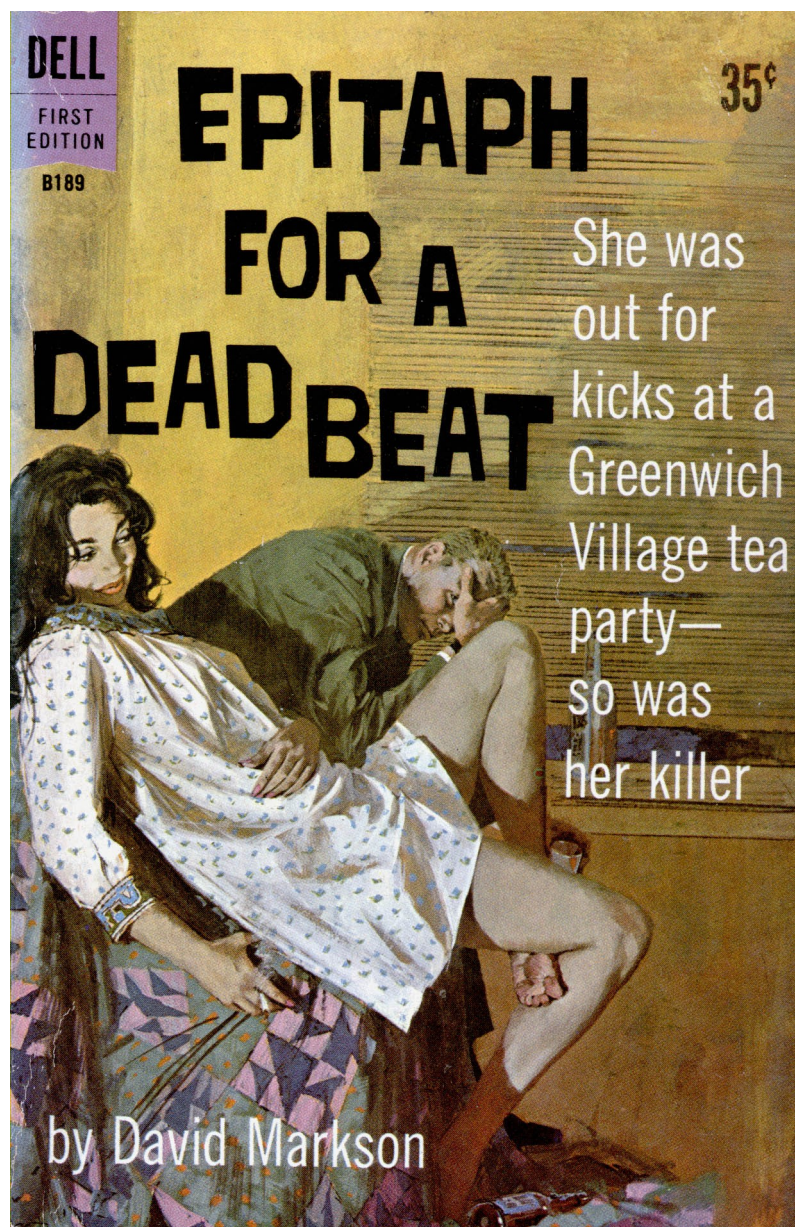
VERSION INTEGRAL

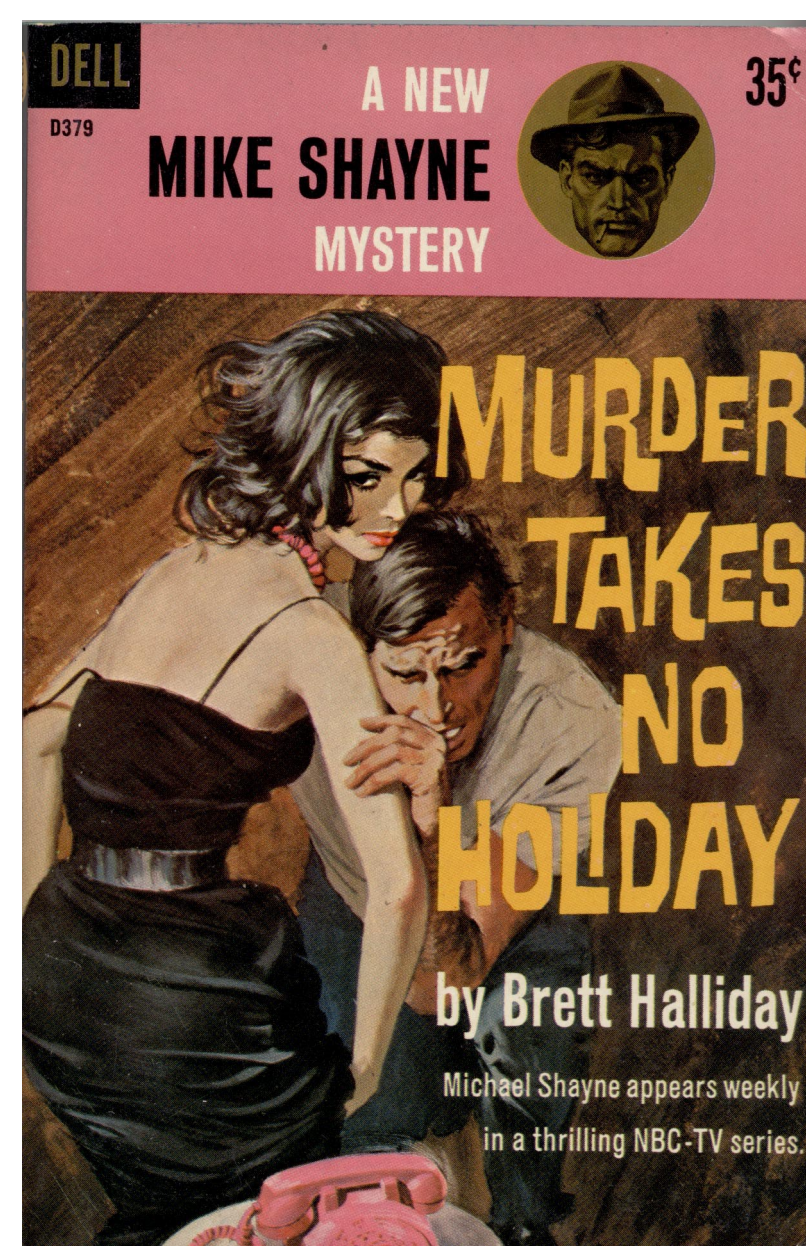
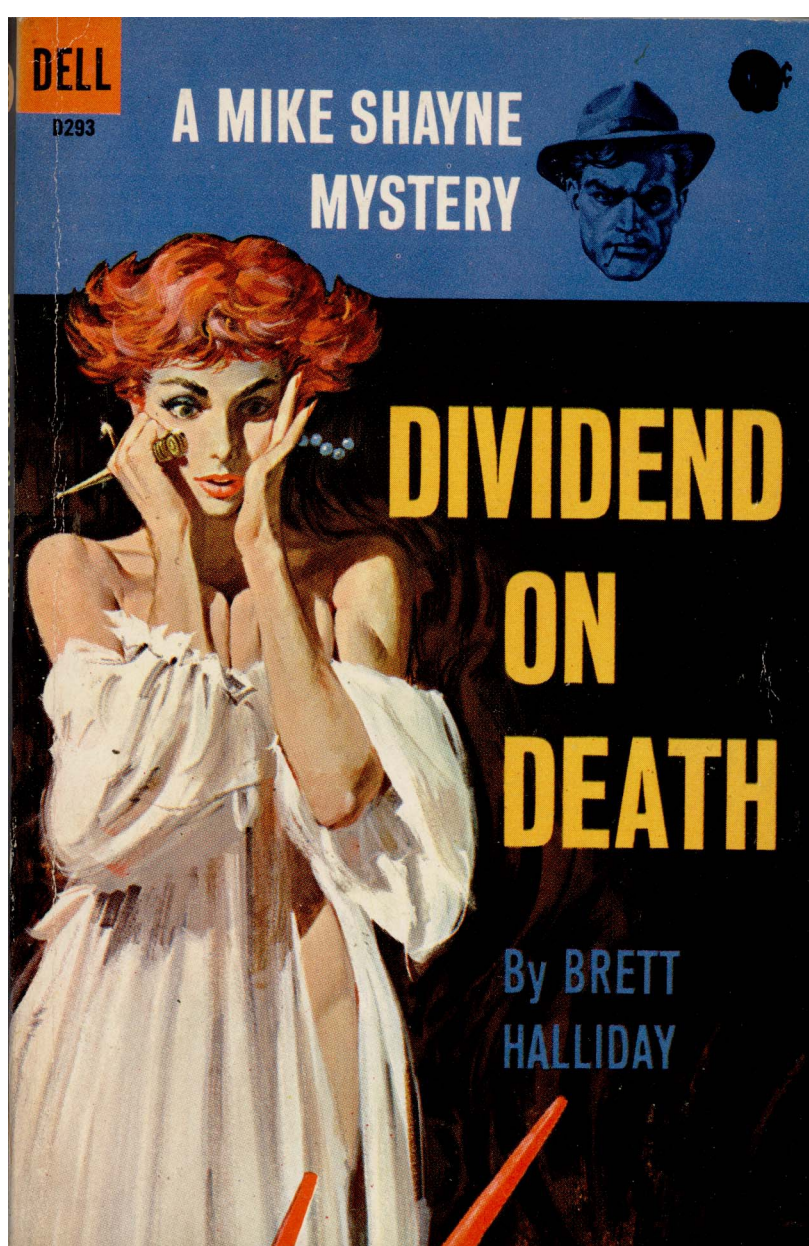
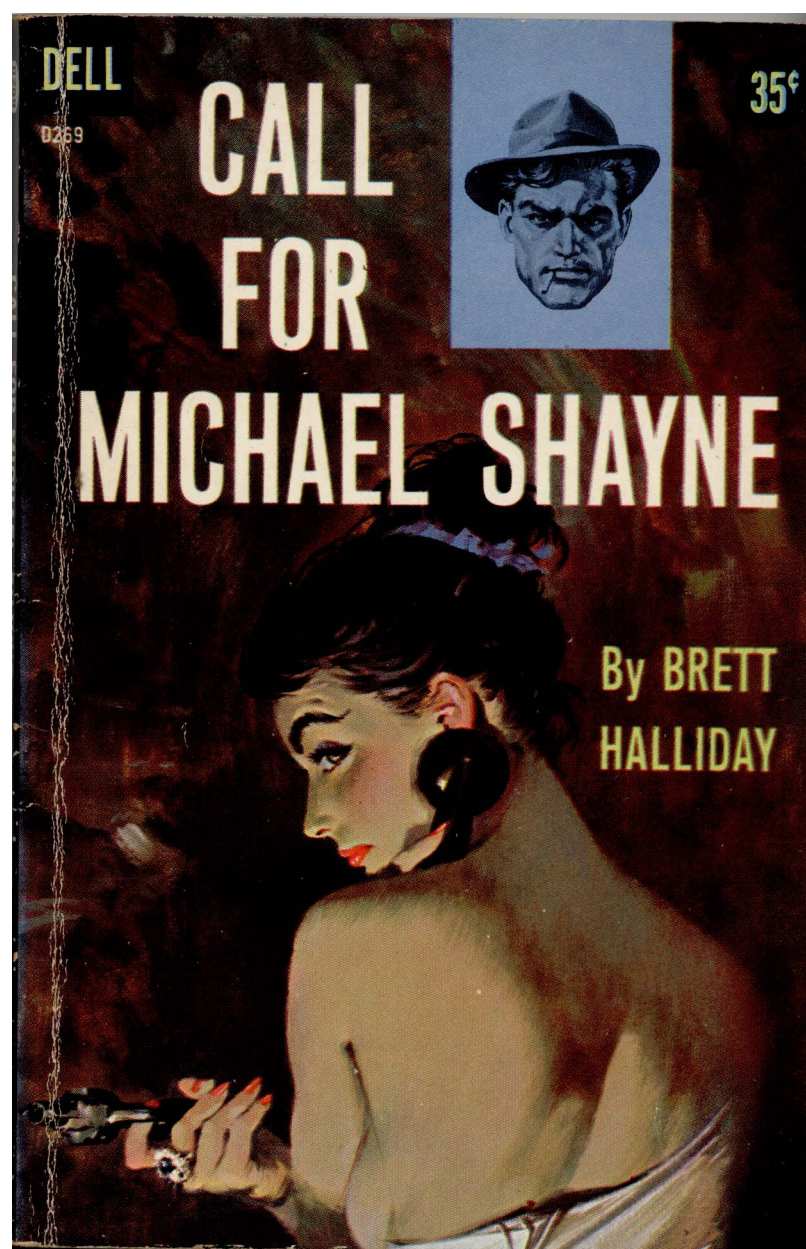
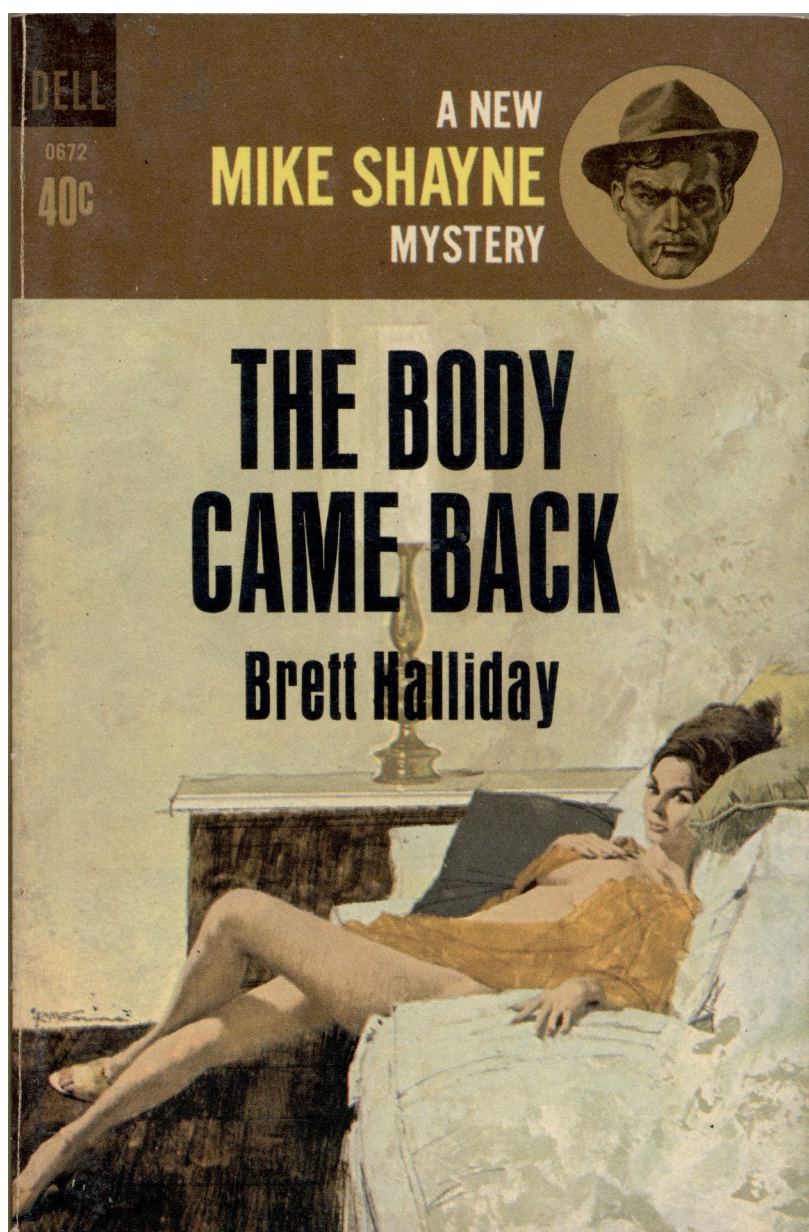
(THE PRIVATE LIFE OF SHERLOCK HOLMES)

UN FILM ESCRITO Y DIRIGIDO POR
BILLY WILDER

CON
ROBERT STEPHENS • COLIN BLAKELY
GENEVIEVE PAGE • CHRISTOPHER LEE

MUSICA DE MIKLOS ROZSA DECORADOS DE ALEXANDRE TRAUNER
BASADA EN LOS PERSONAJES CREADOS POR SIR ARTHUR CONAN DOYLE COLOR DE LUXE* PANAVISION®
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DELL
45c

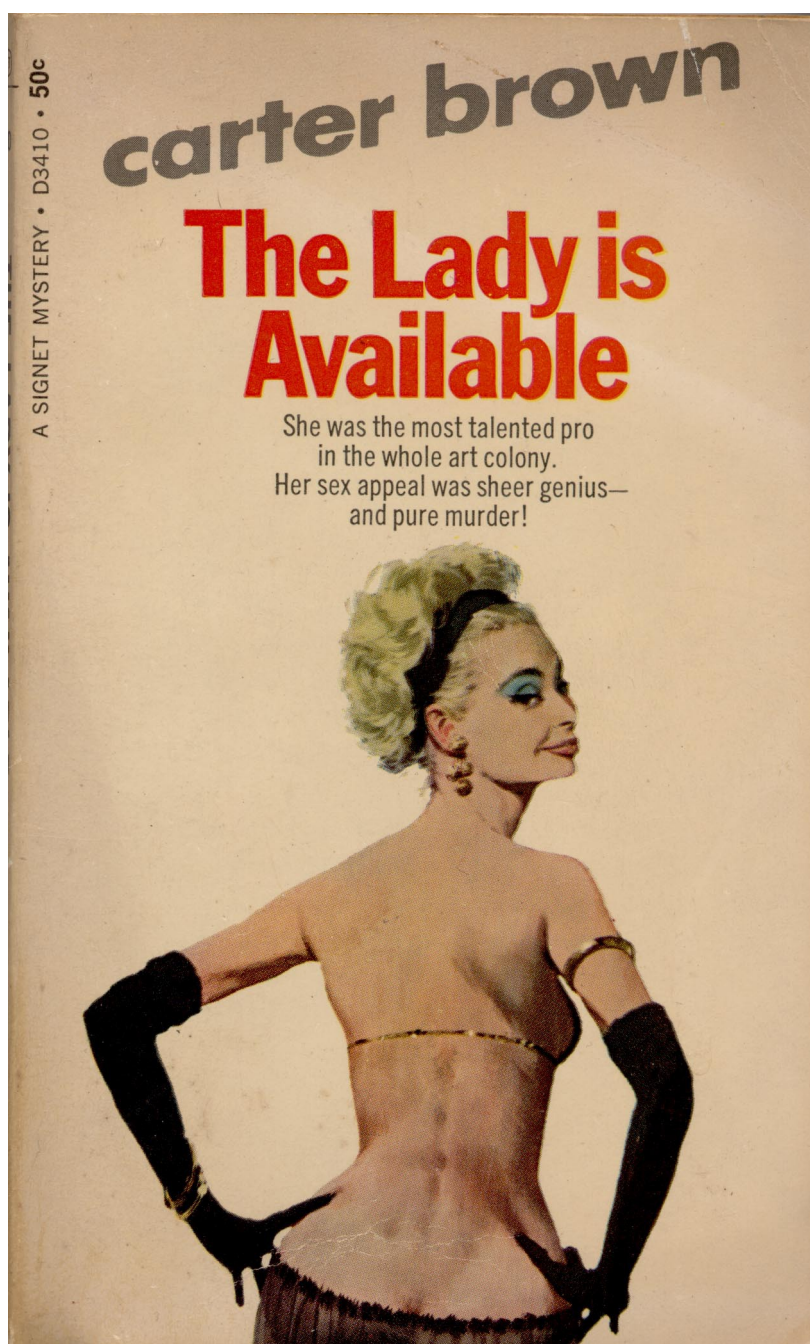
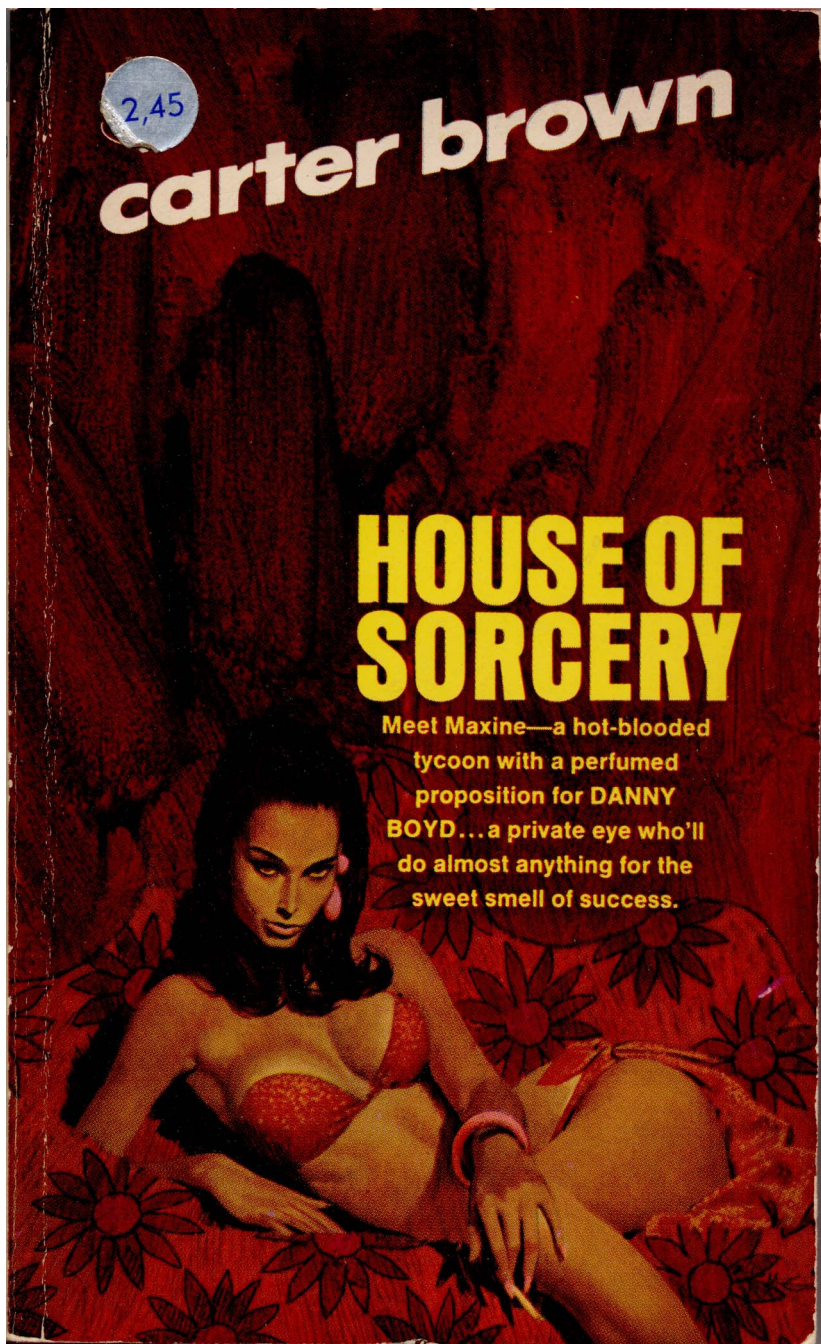


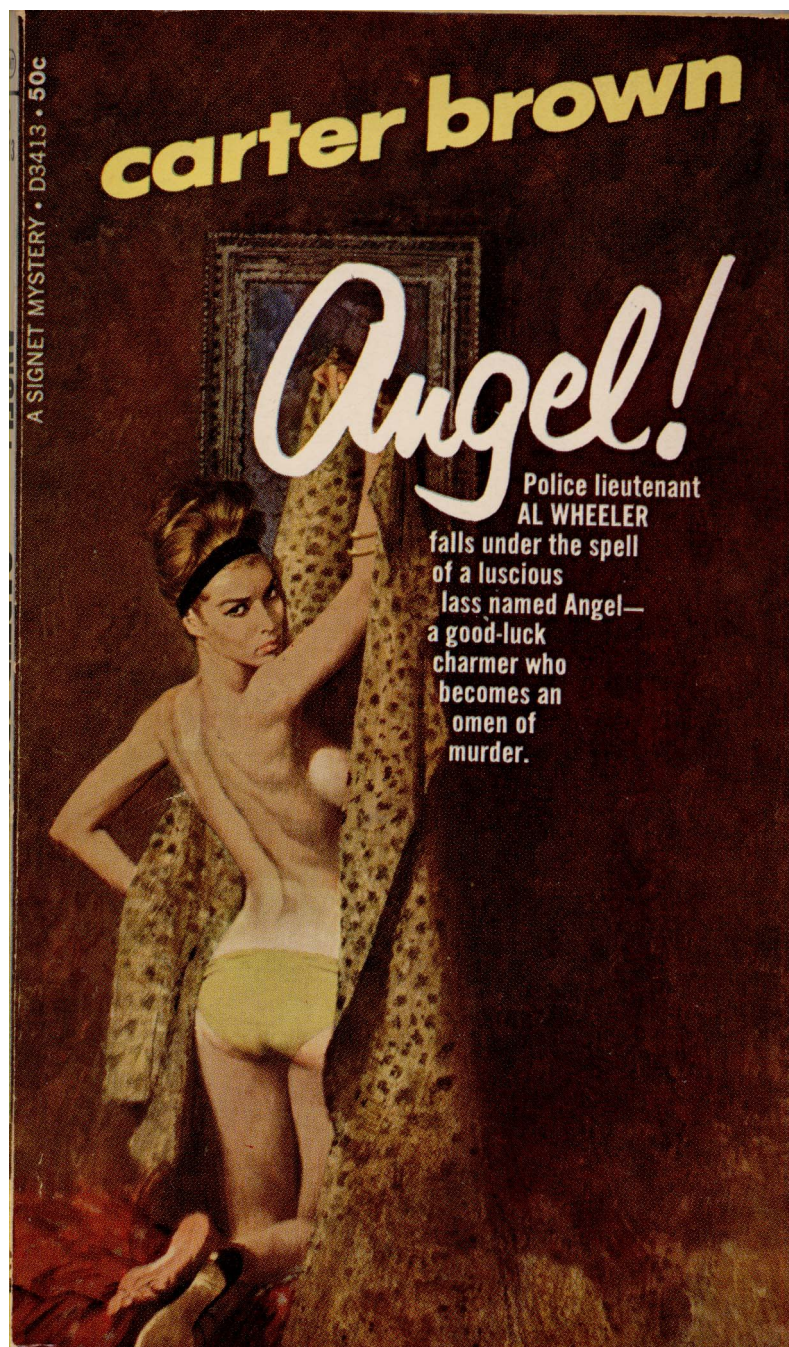
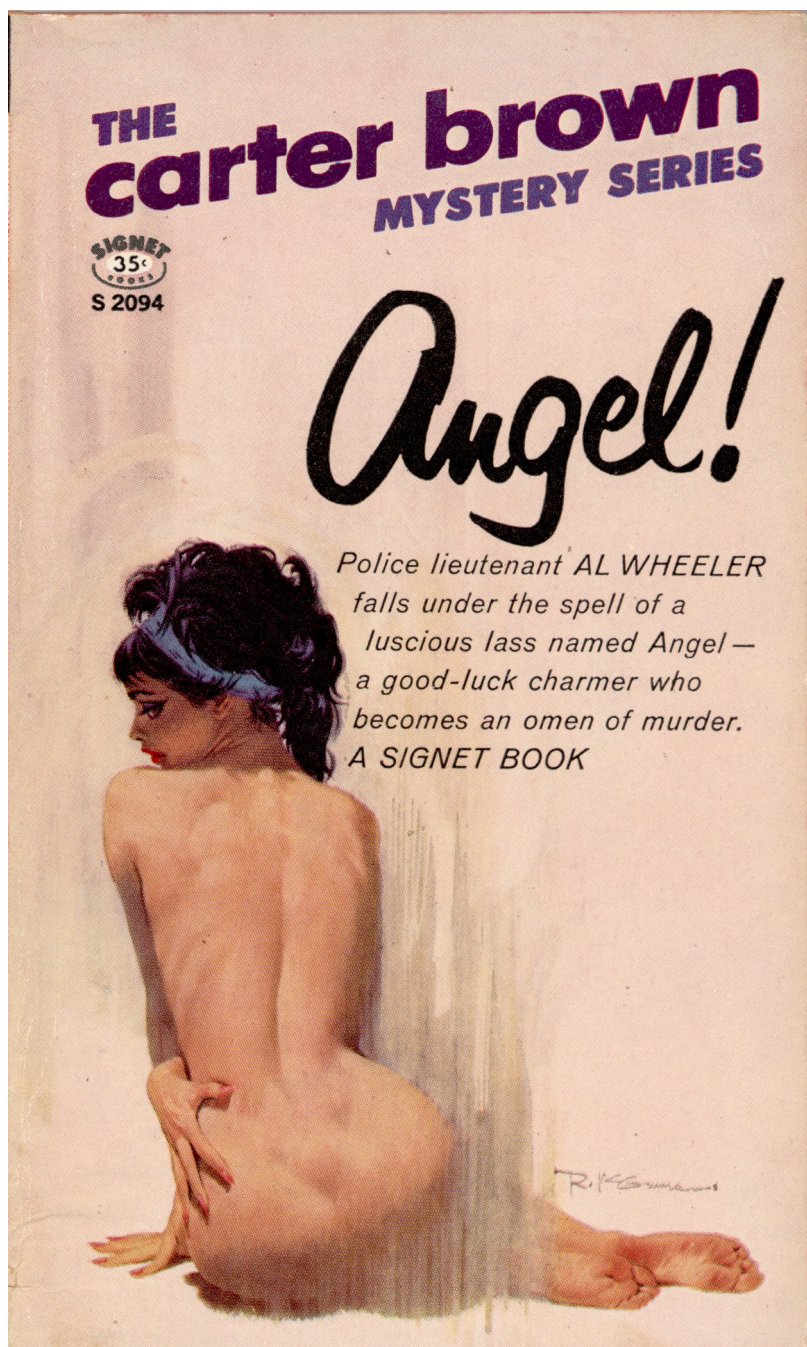
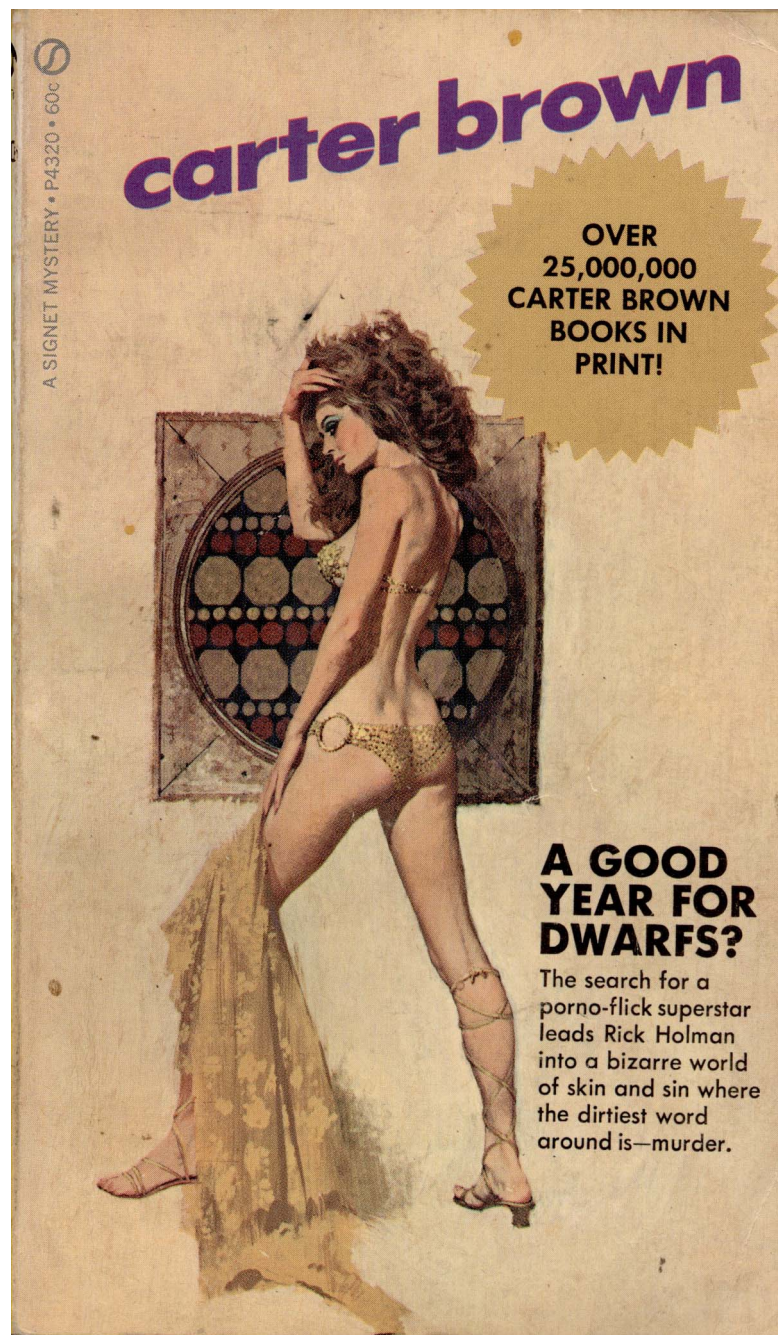
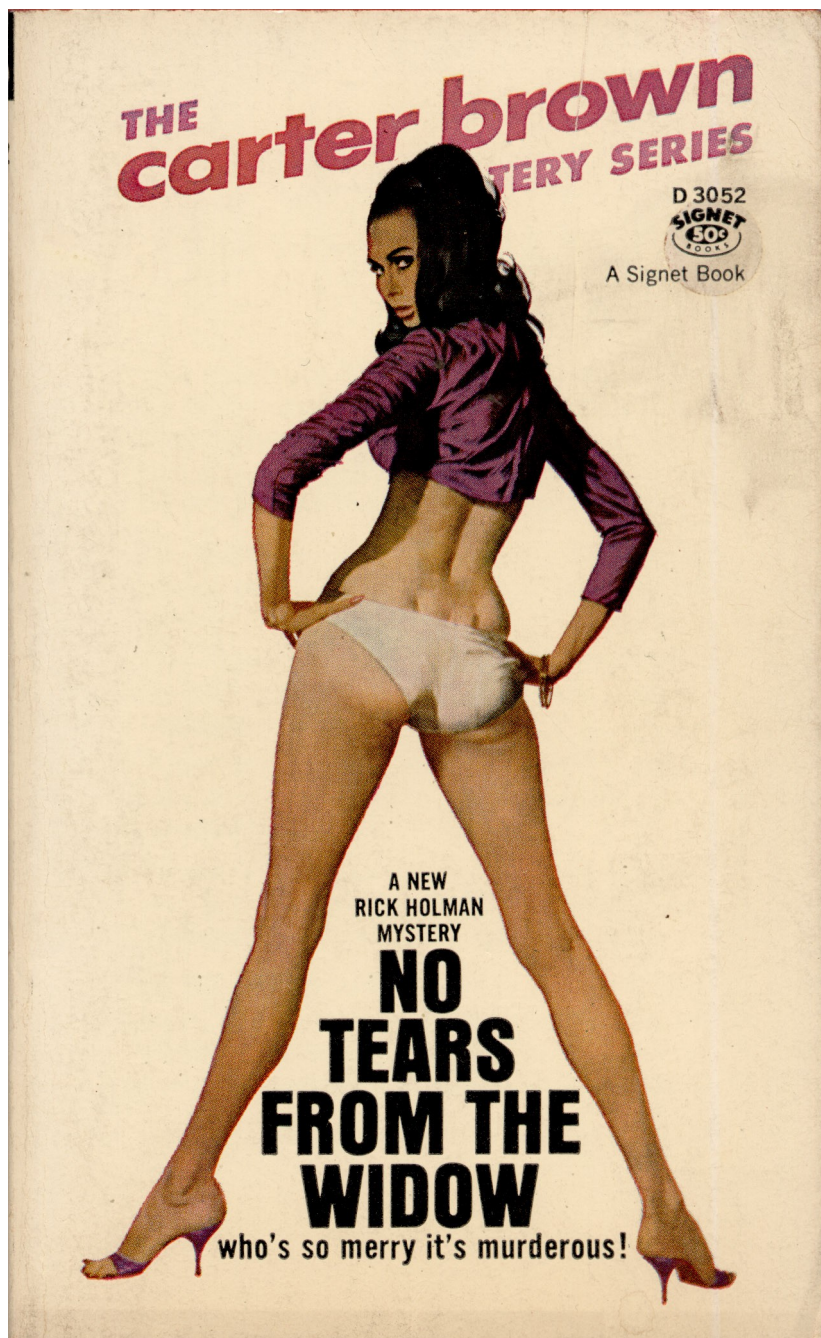
MIKE SHAYNE

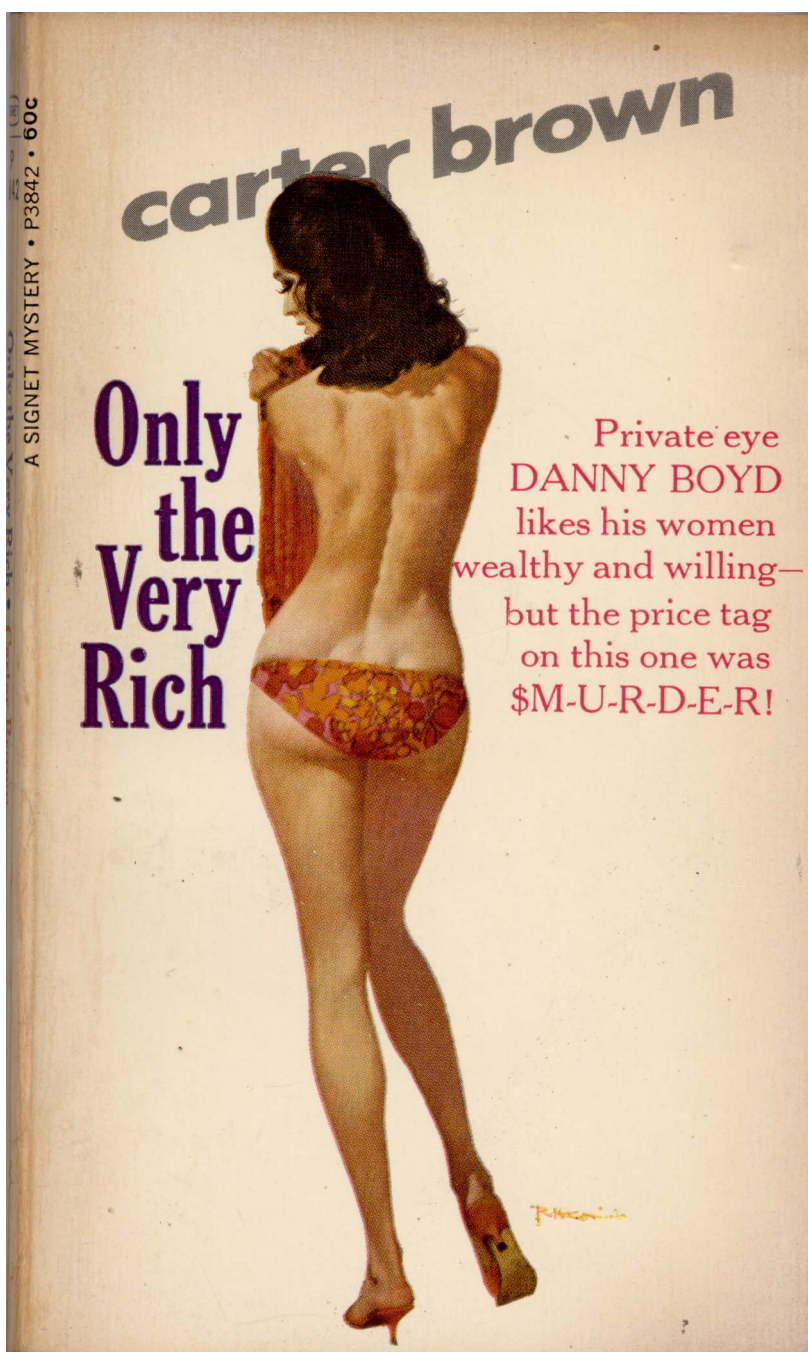
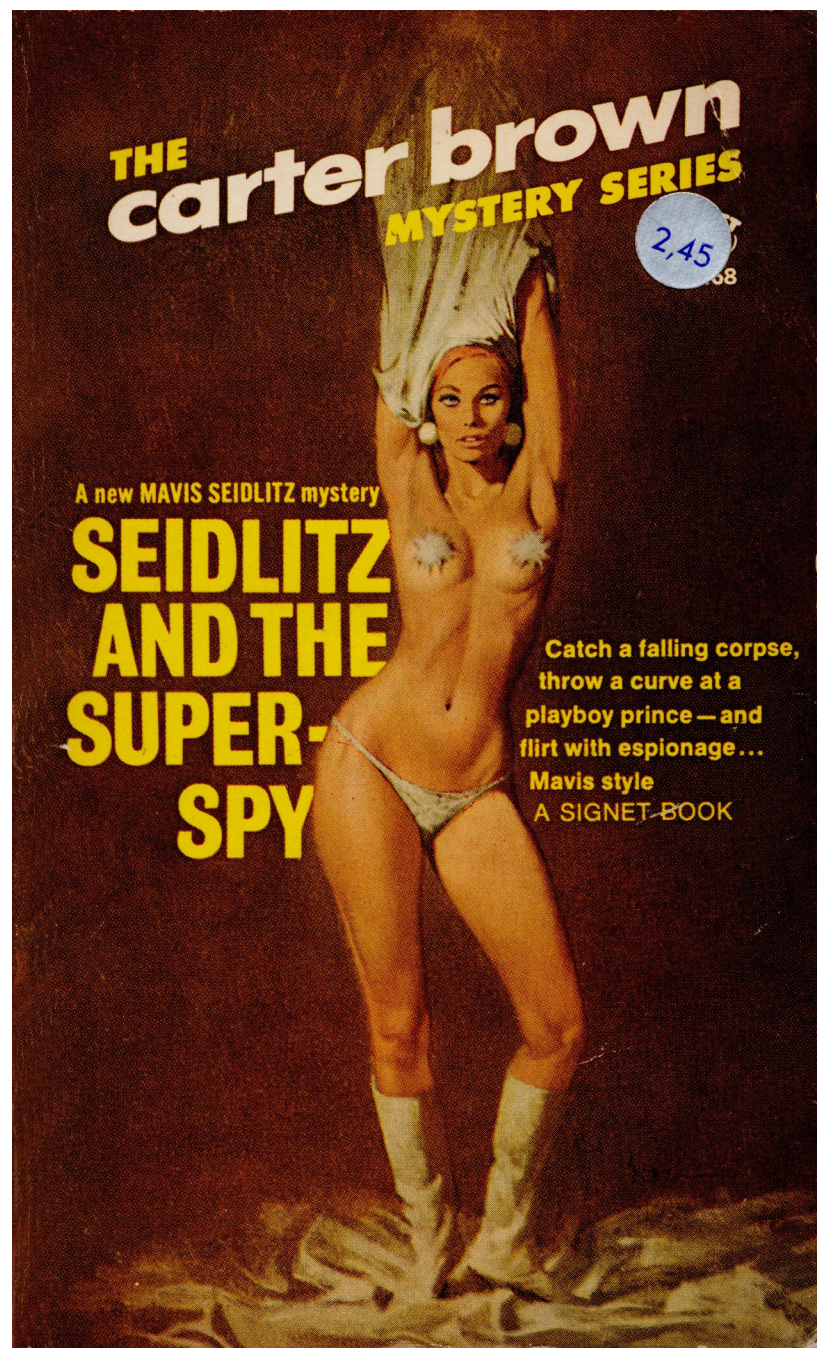
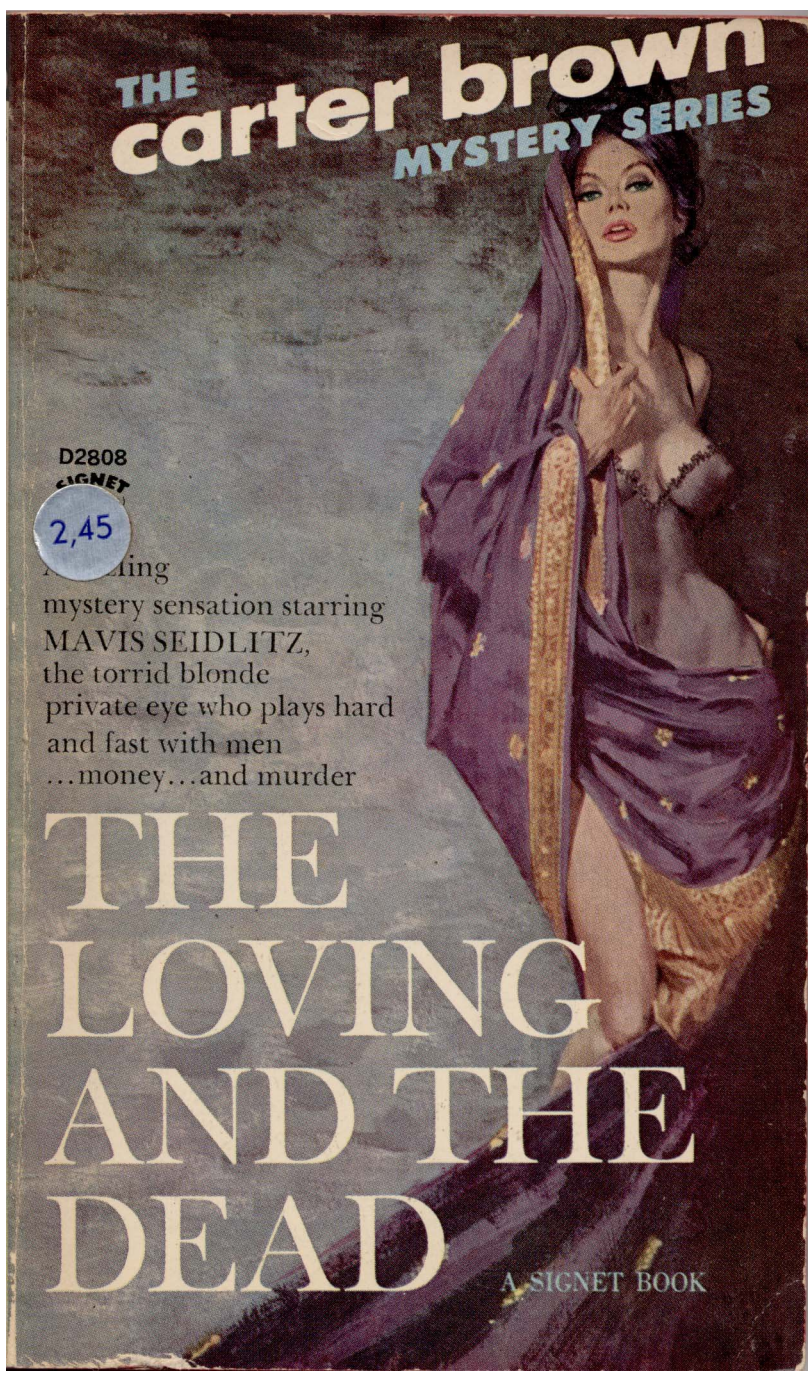
TICKETS
FOR
DEATH

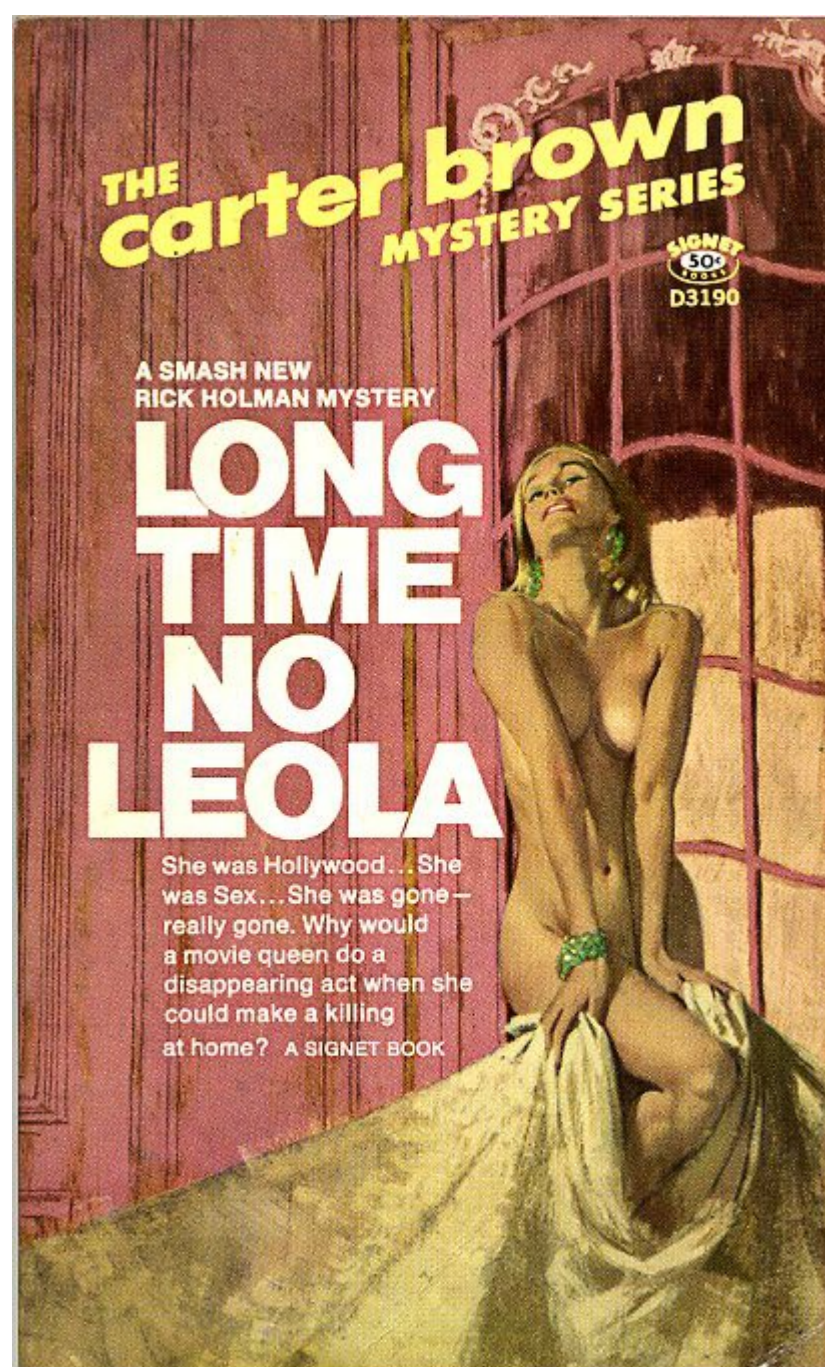
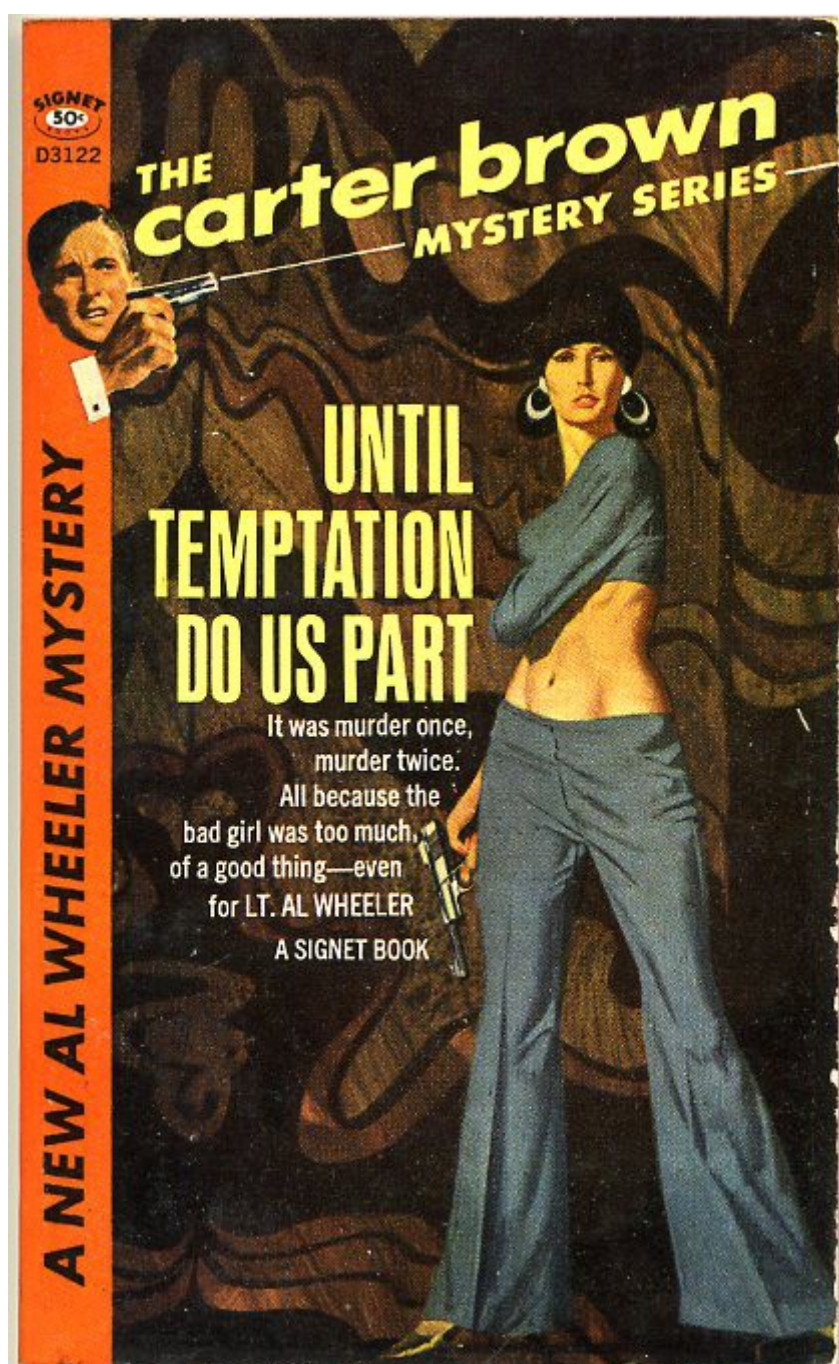
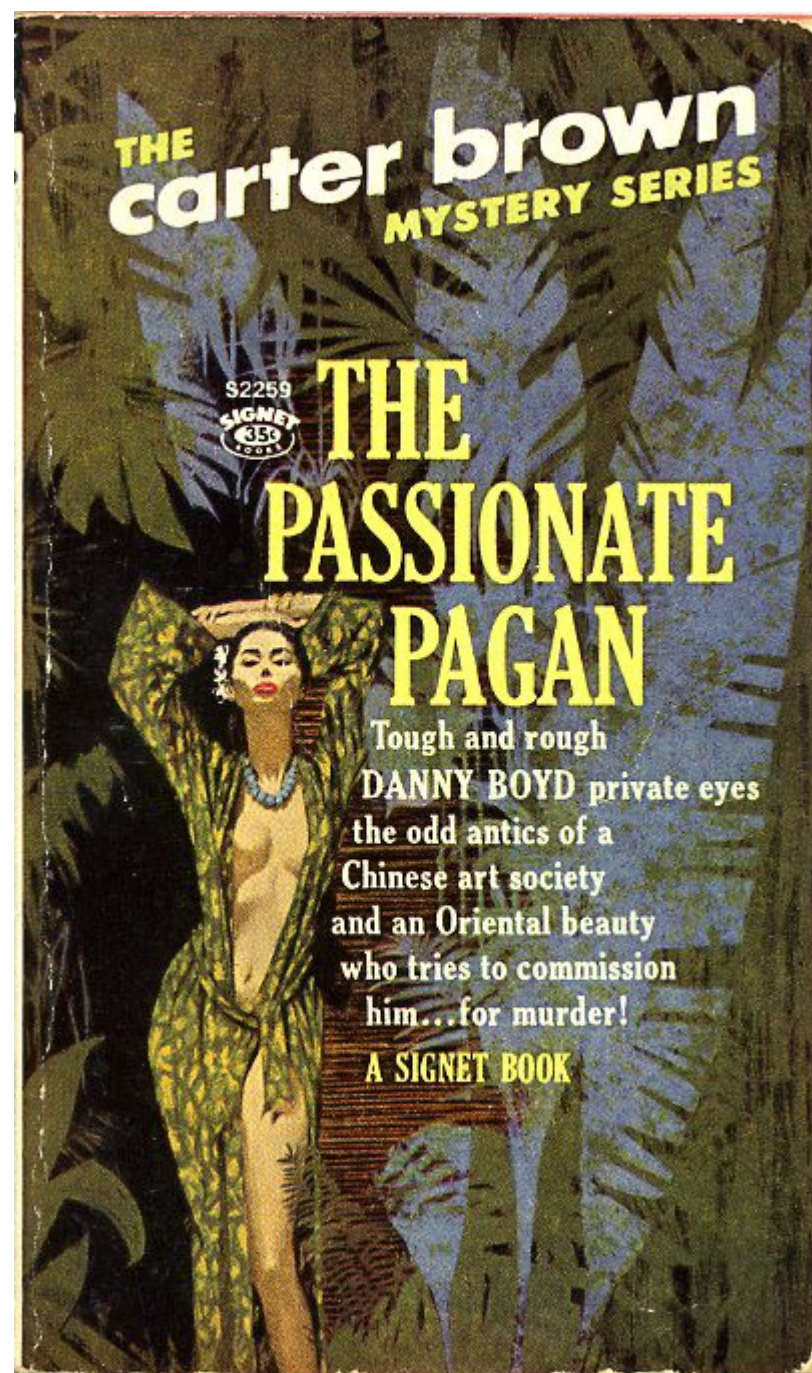
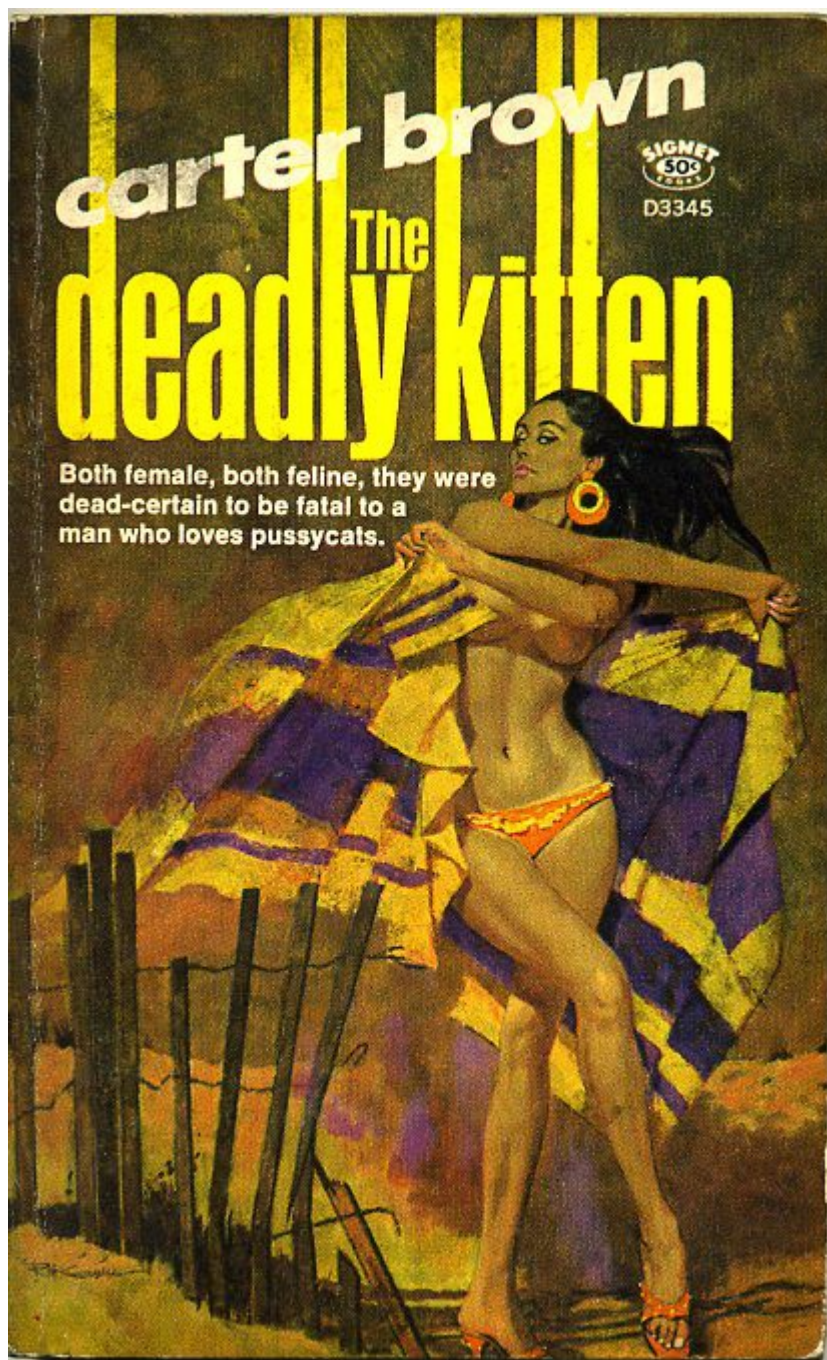


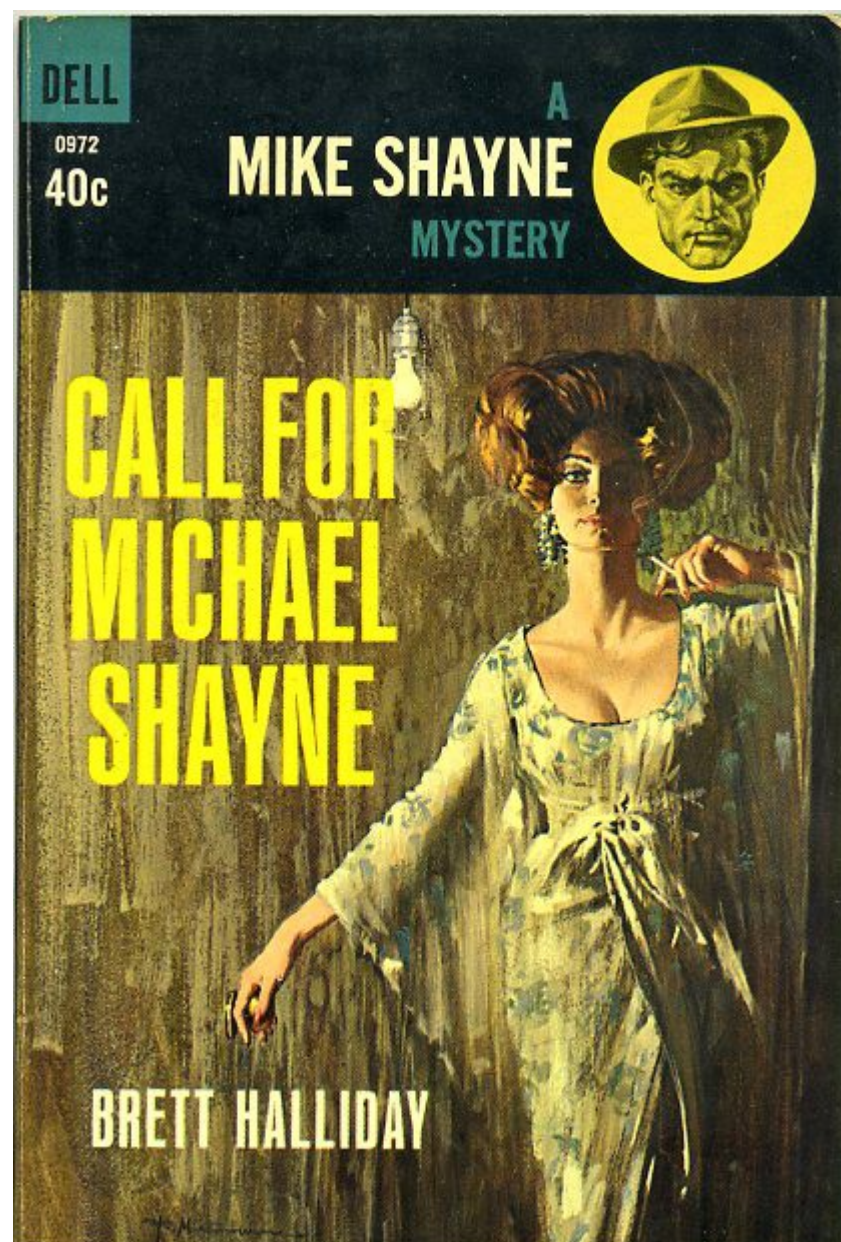
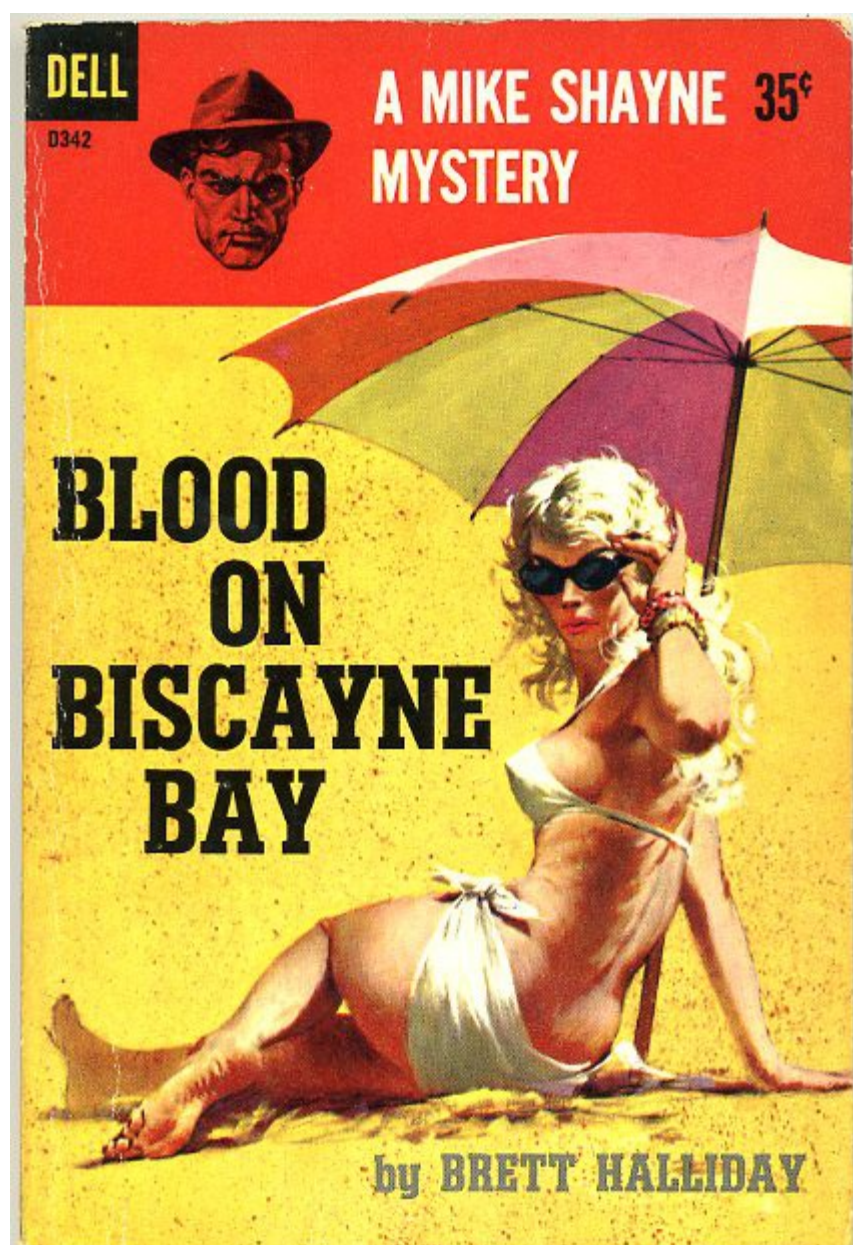
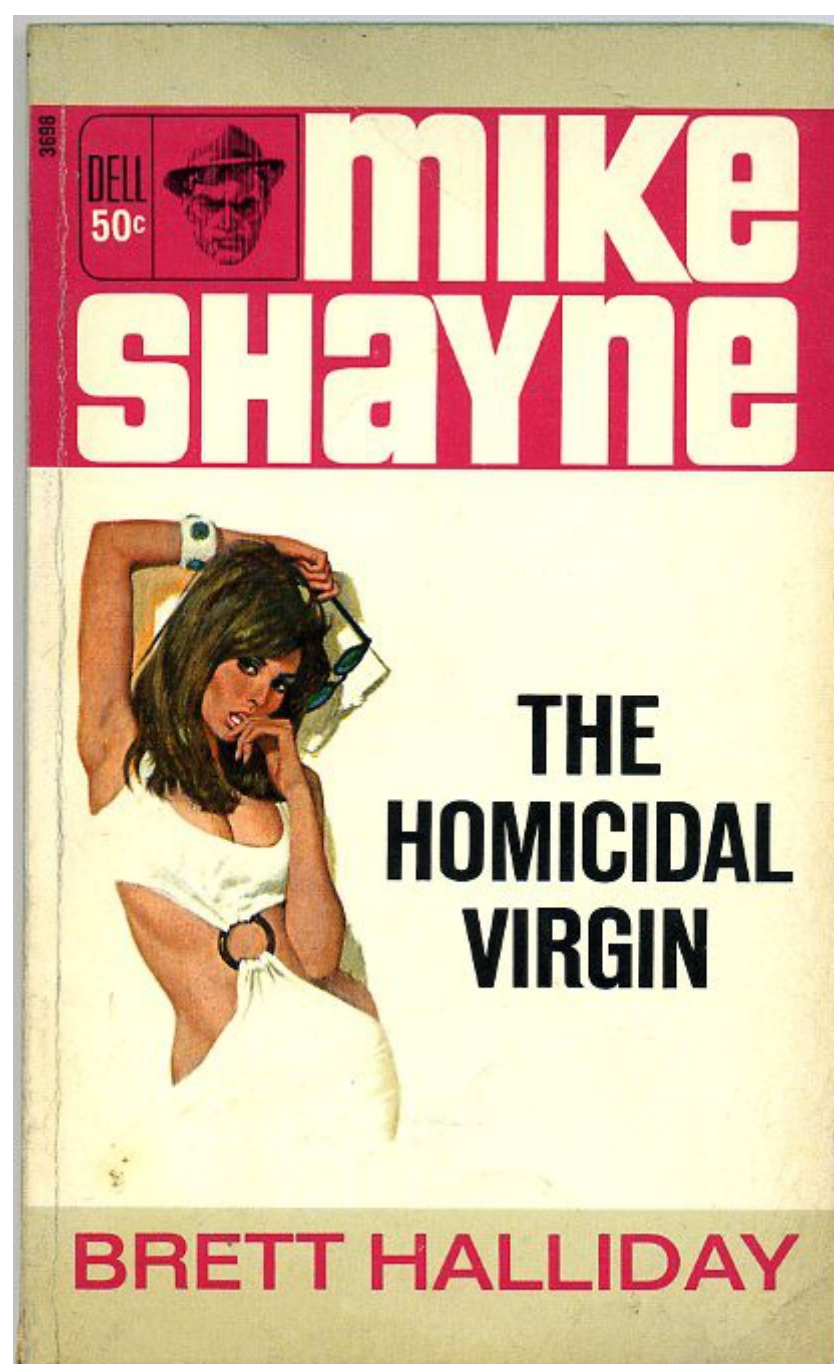
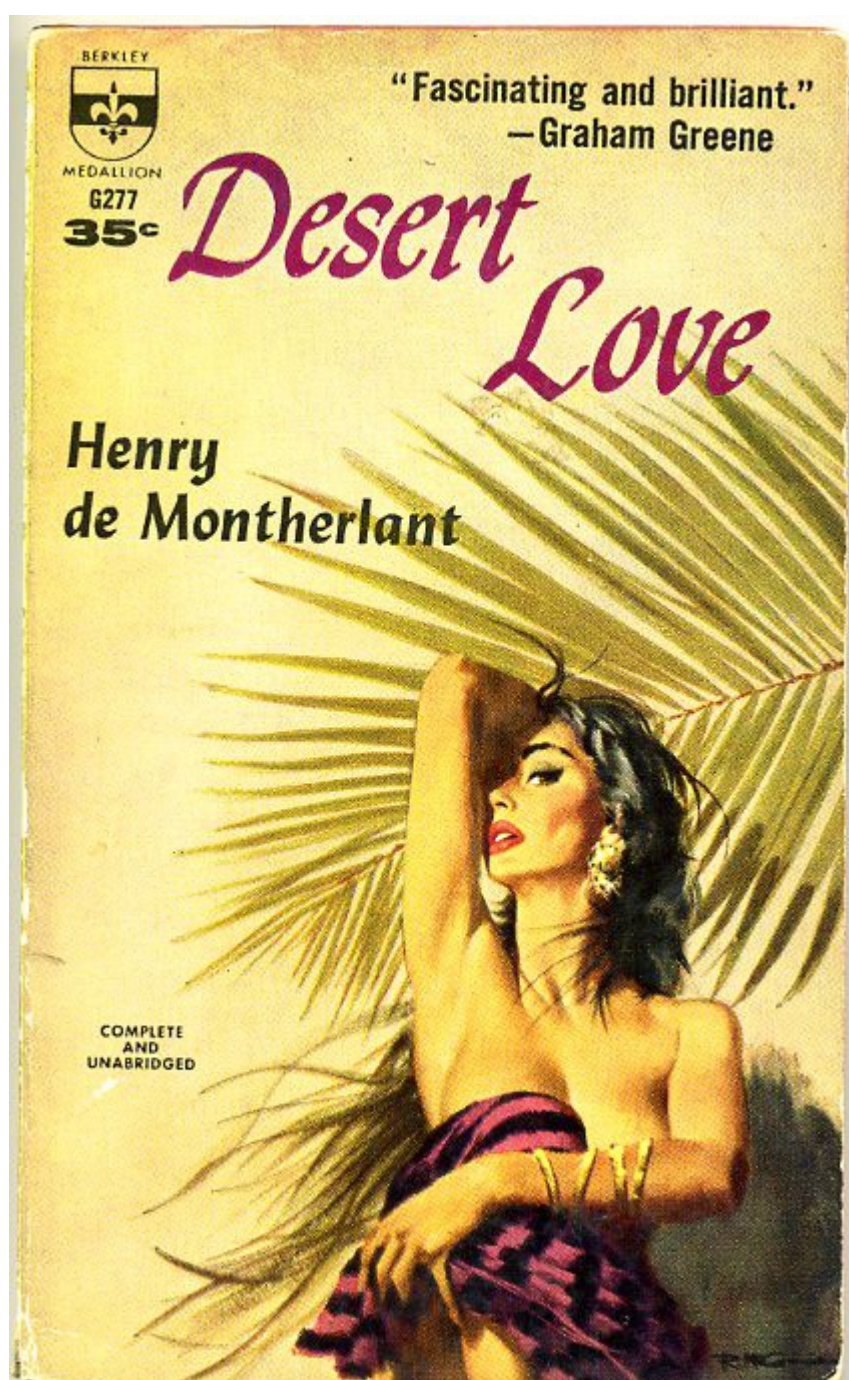
BRETT HALLIDAY

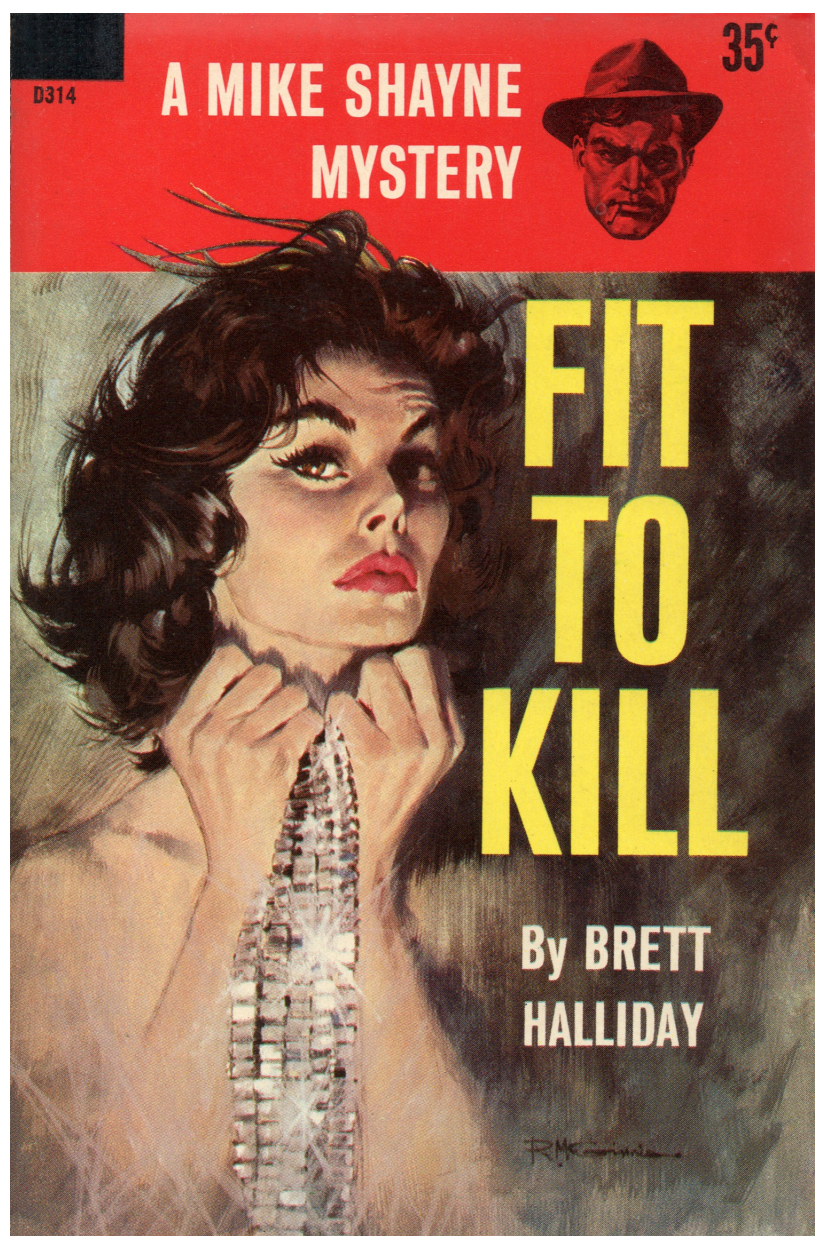
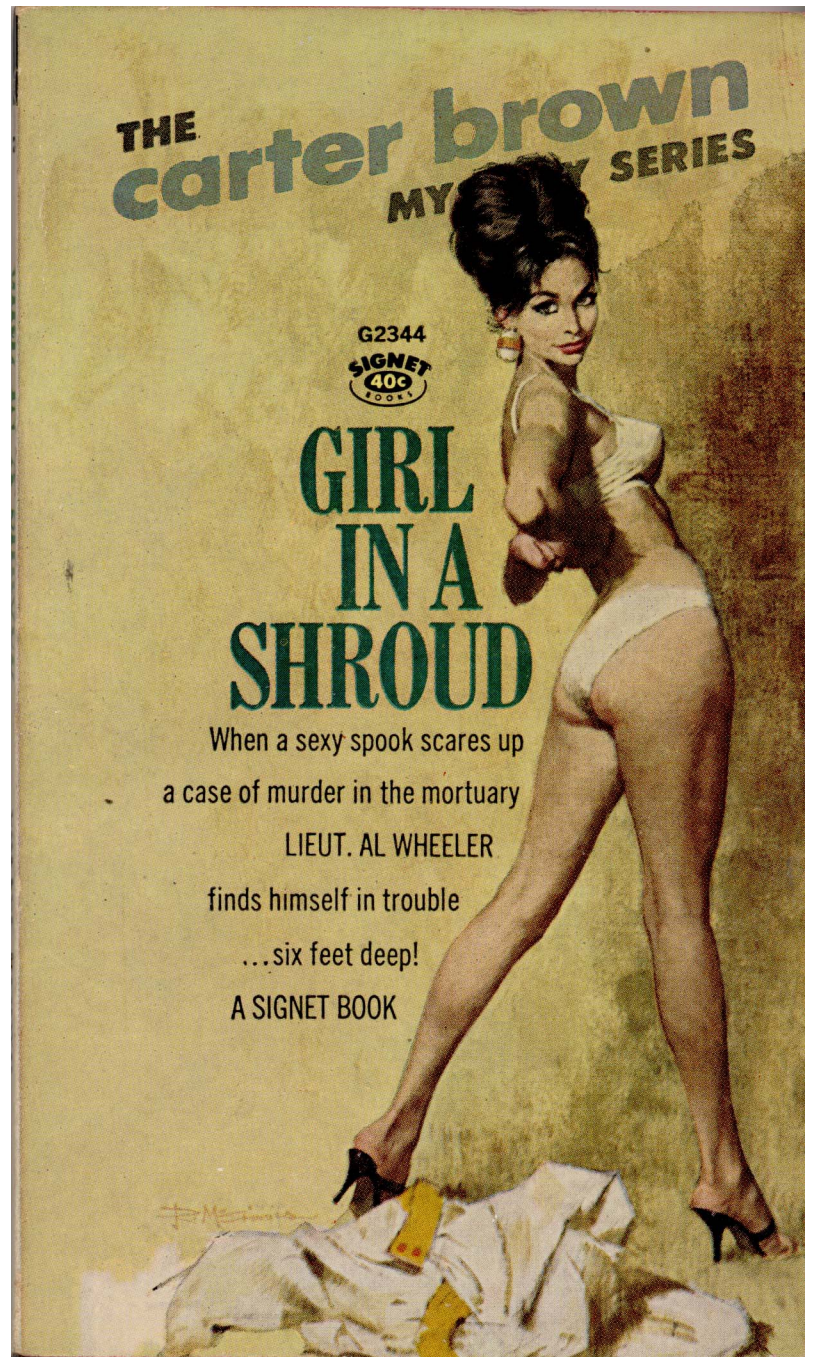
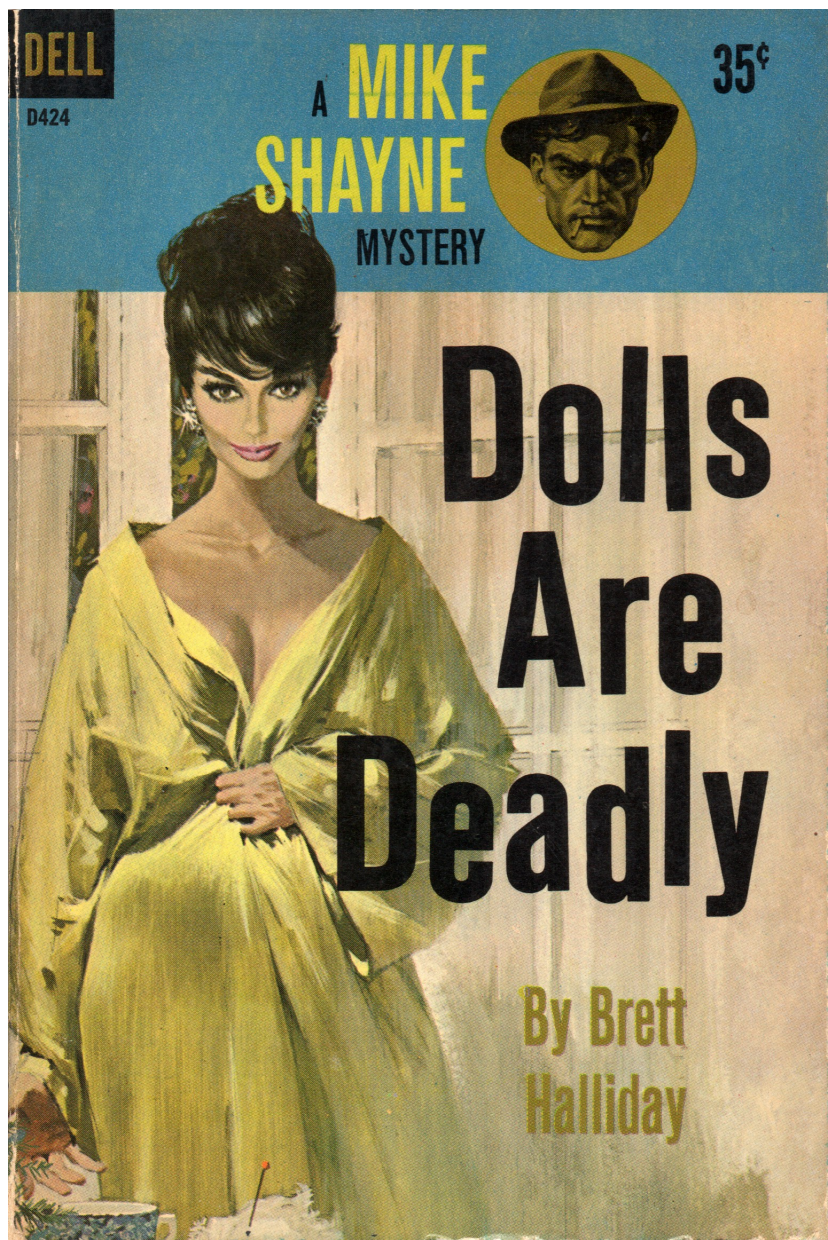














MICKEY SPILLANE

kogels
zijn
sneller
dan u
denkt





MICKEY SPILLANE



**lief zijn
voor
dode
dames**

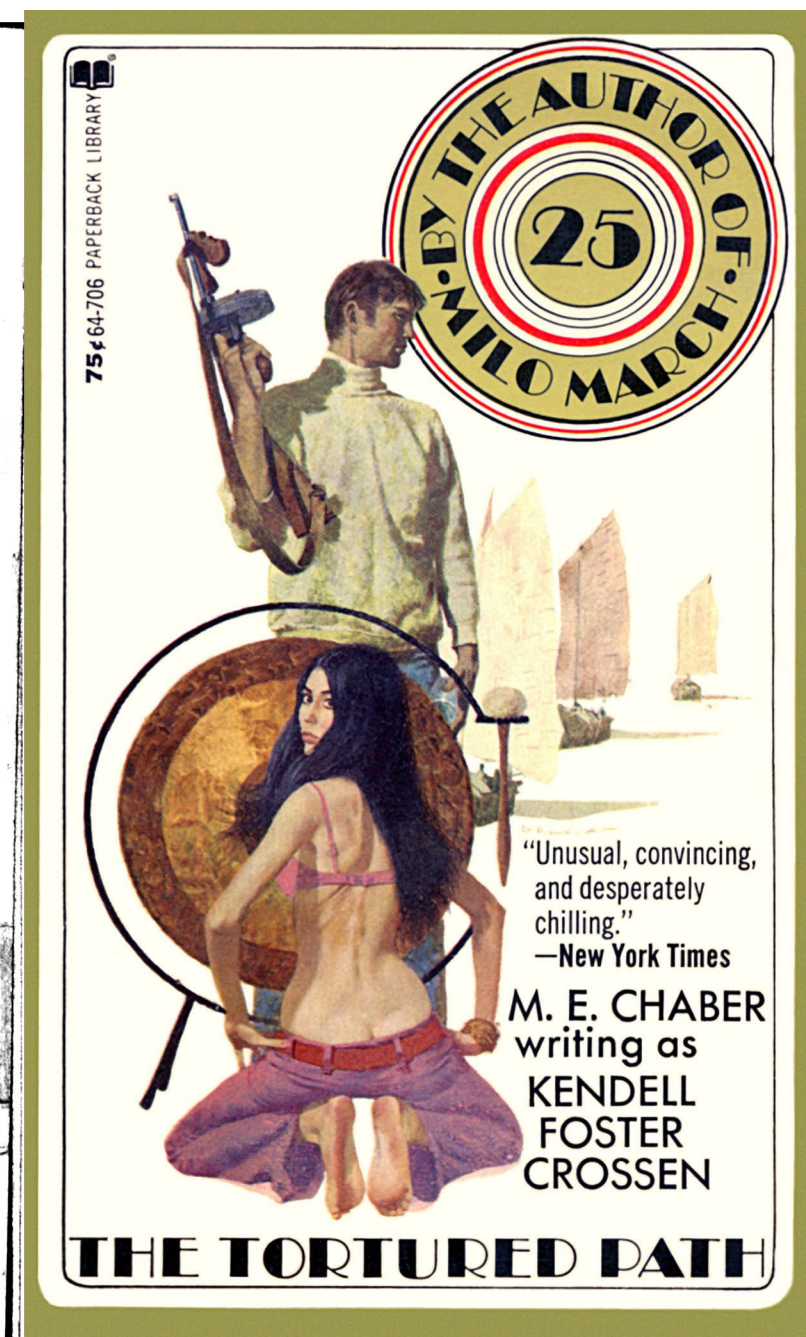
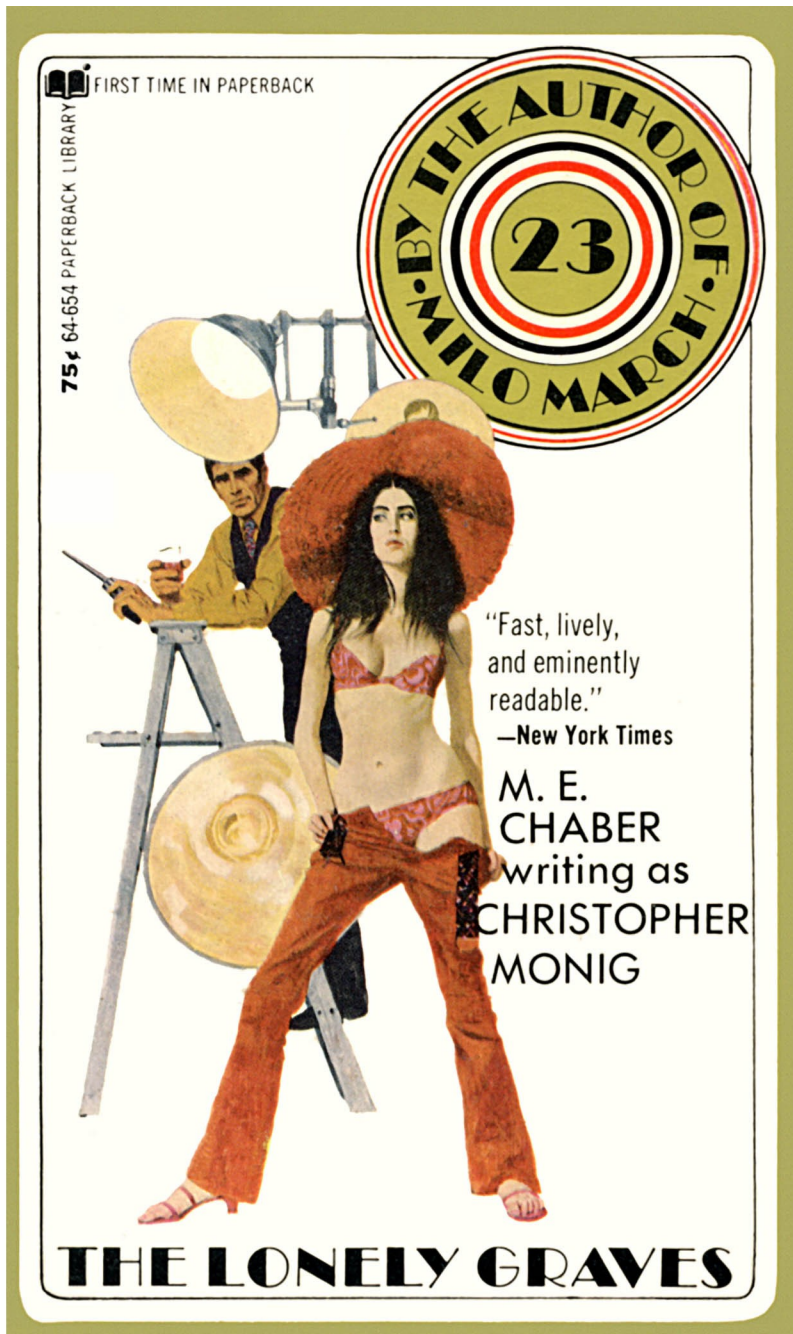


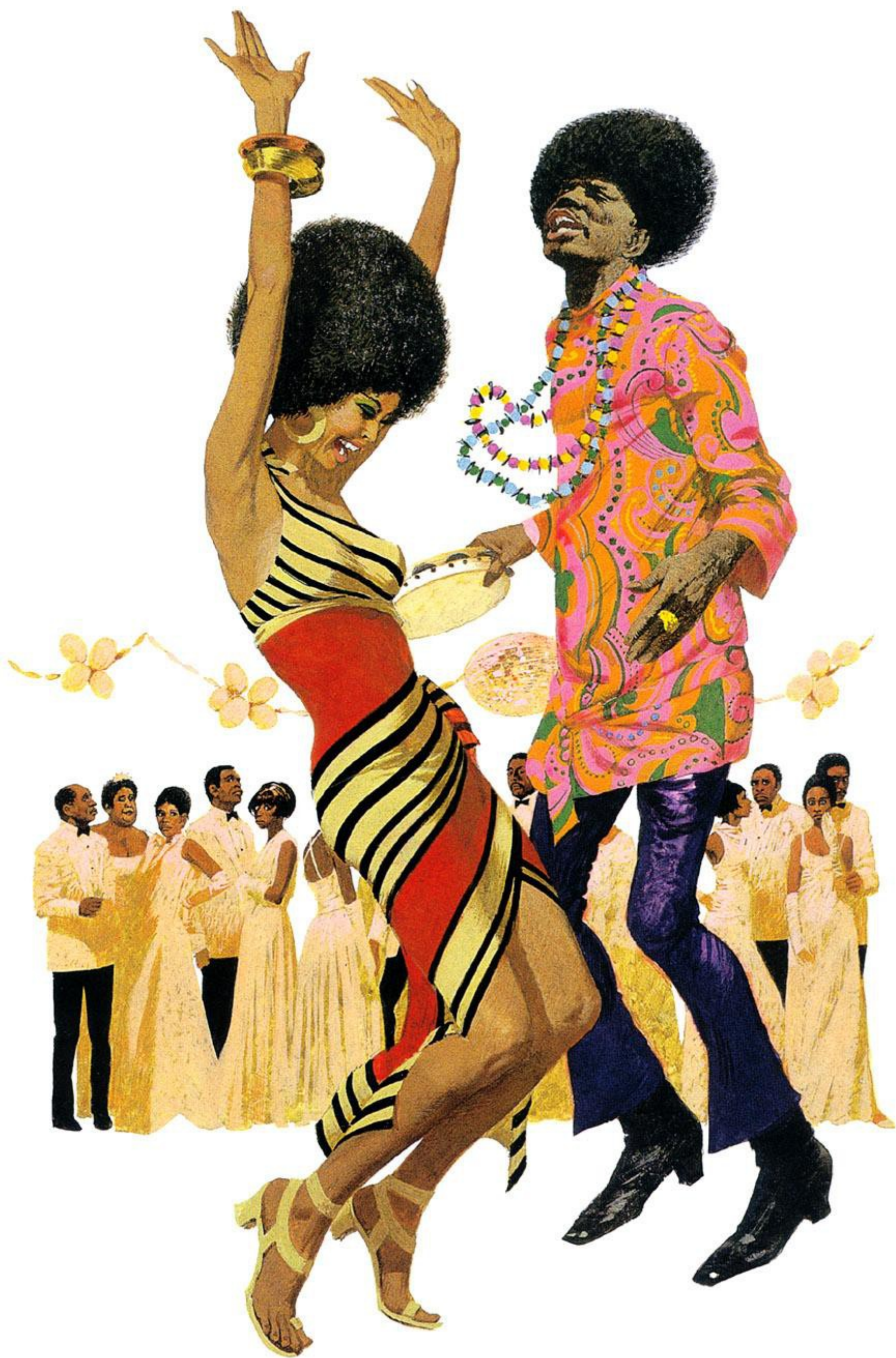
COMPLETE AND UNABRIDGED

Lawrence
BLOCK

The
GIRL
with the *She Had
A Grifter's Soul.*
**LONG
GREEN
HEART**



















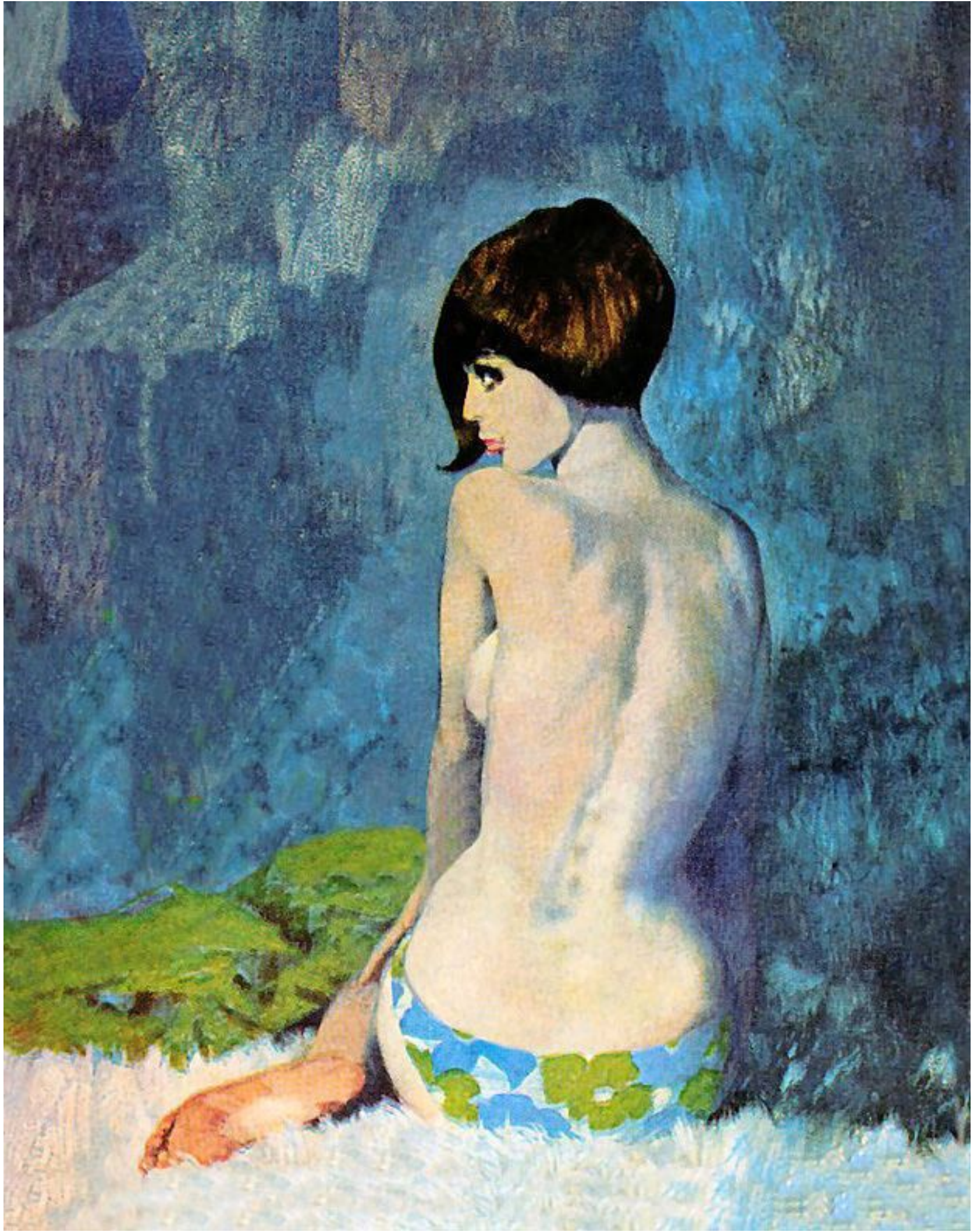
R. McGinnis ©





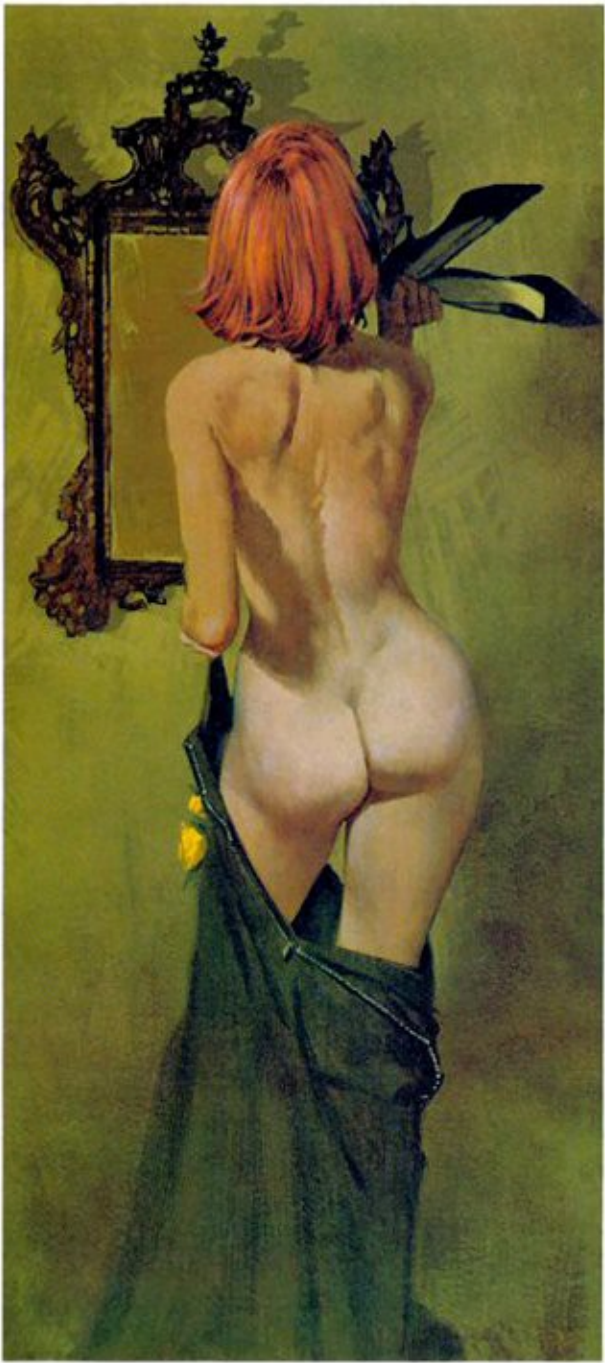












MADELEINE



Cathy



LOLLY

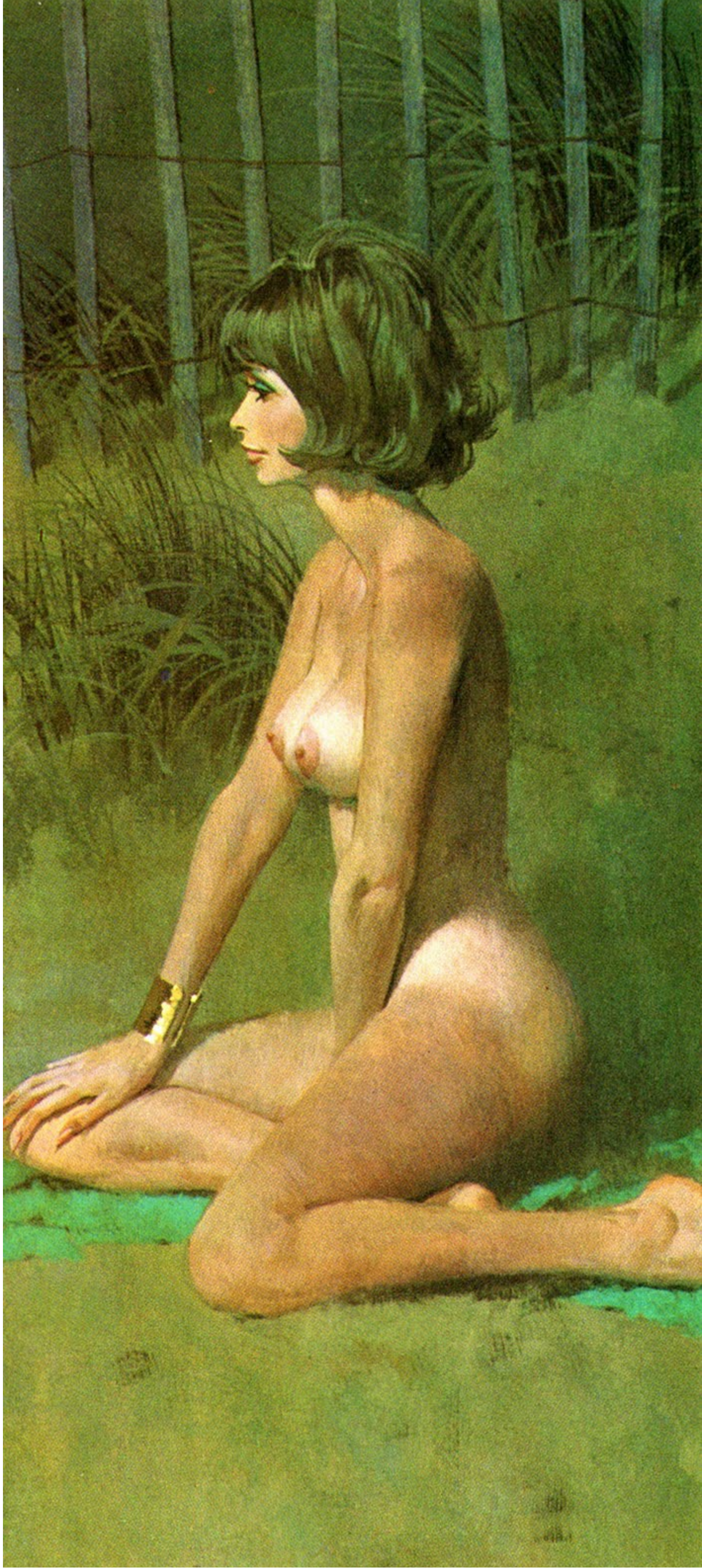
R. McGinnis ©









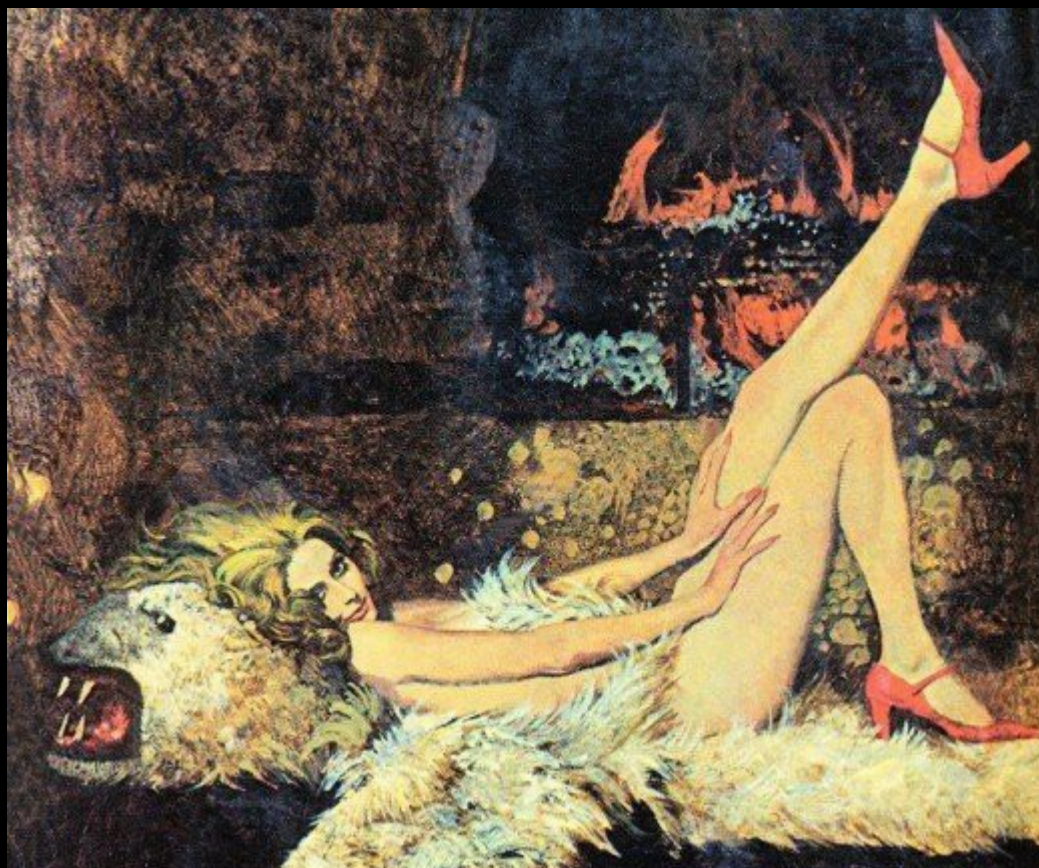


















THE VOODOO SHE'D DO

would drive men wild. Her naked body glowed in the black candlelight as she danced with sensual abandon. She was a witch, a wanton. She played the devil, and she wound up dead!

Homicide lieutenant Al Wheeler learns all about sorcery when he investigates the death of a beautiful hex-cat and smashes into a cult of weird worshipers who crave sensation, sin, and Satan.

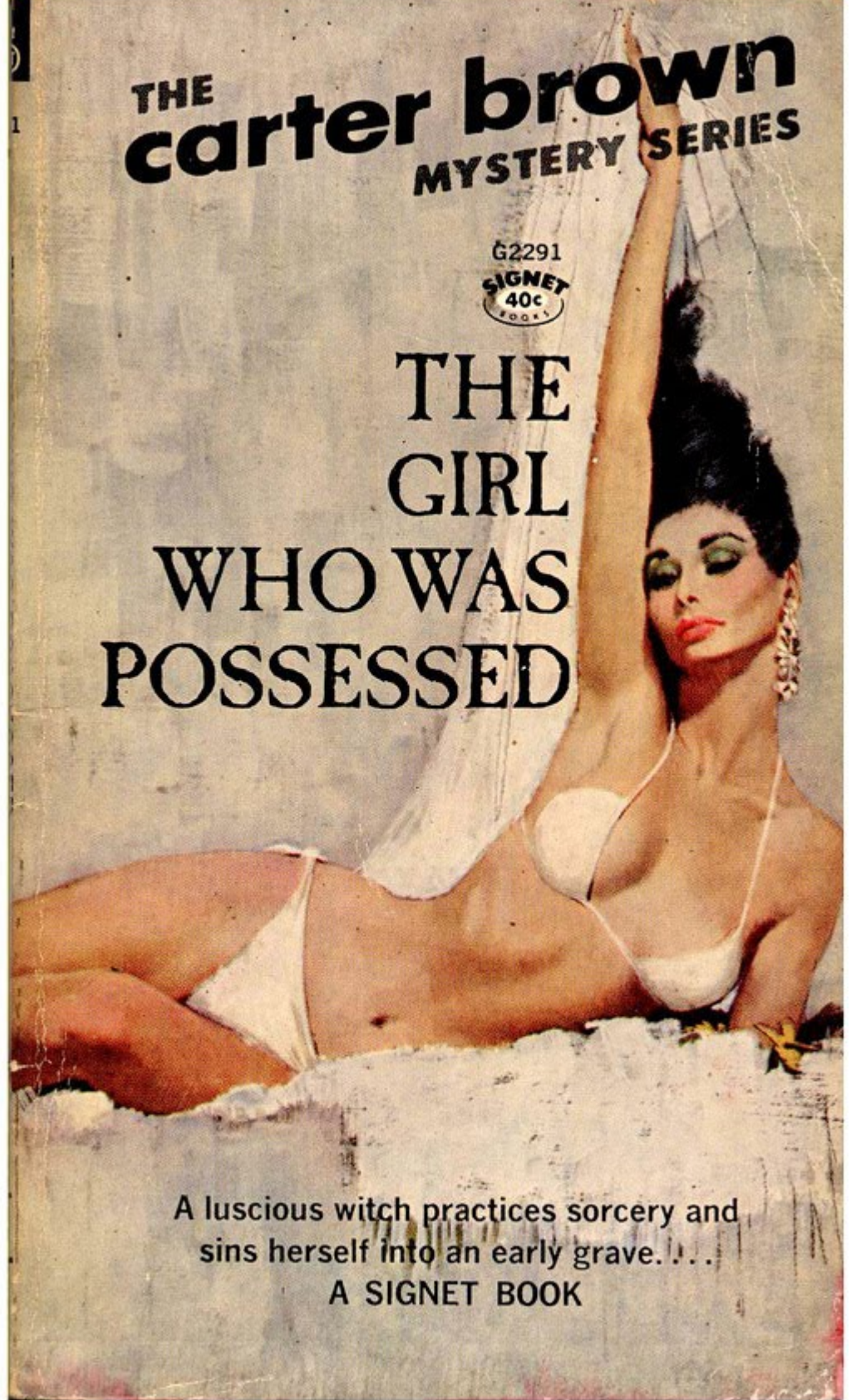
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THE **carter brown** MYSTERY SERIES

G2291
SIGNET
40c
BOOK

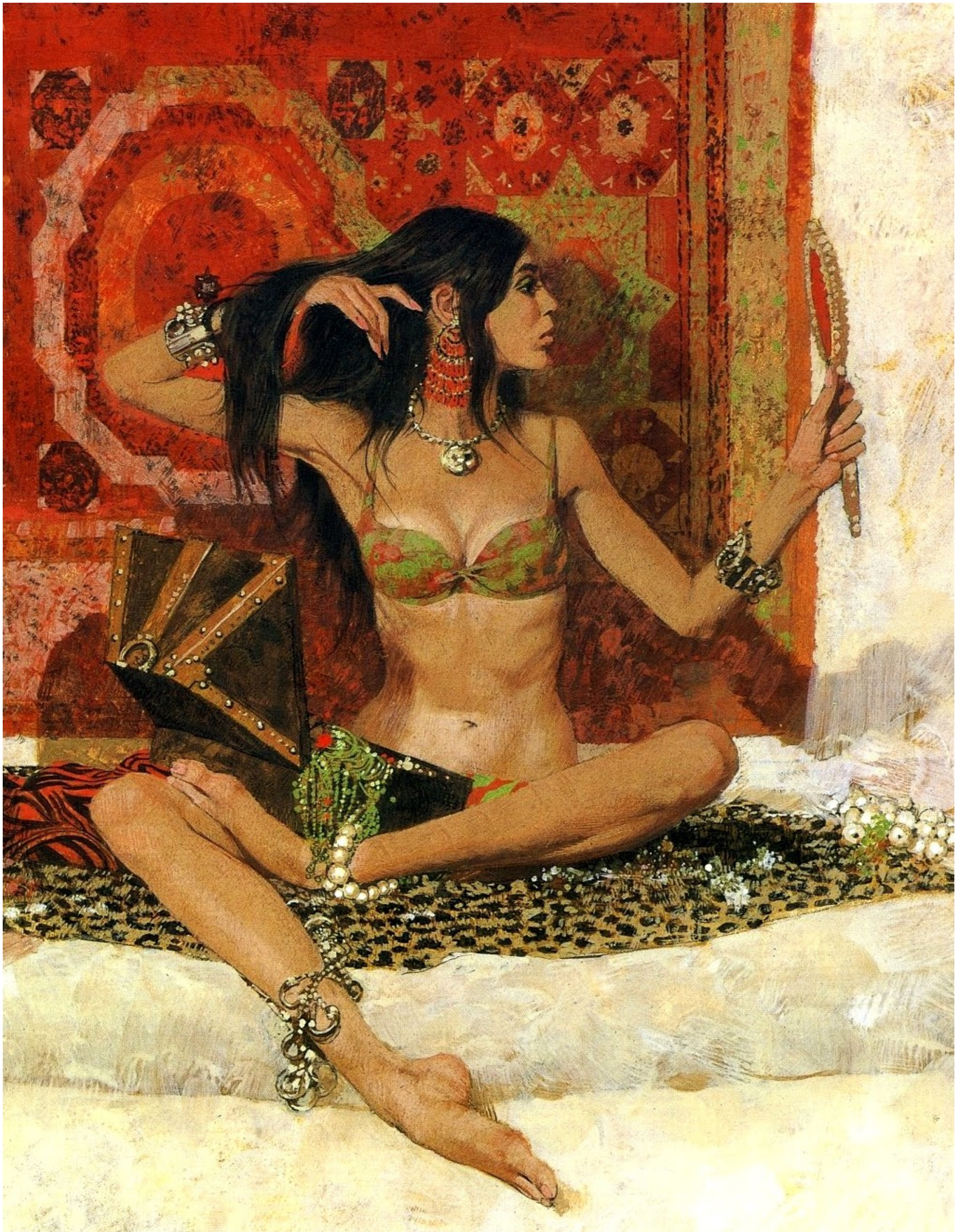
THE GIRL WHO WAS POSSESSED



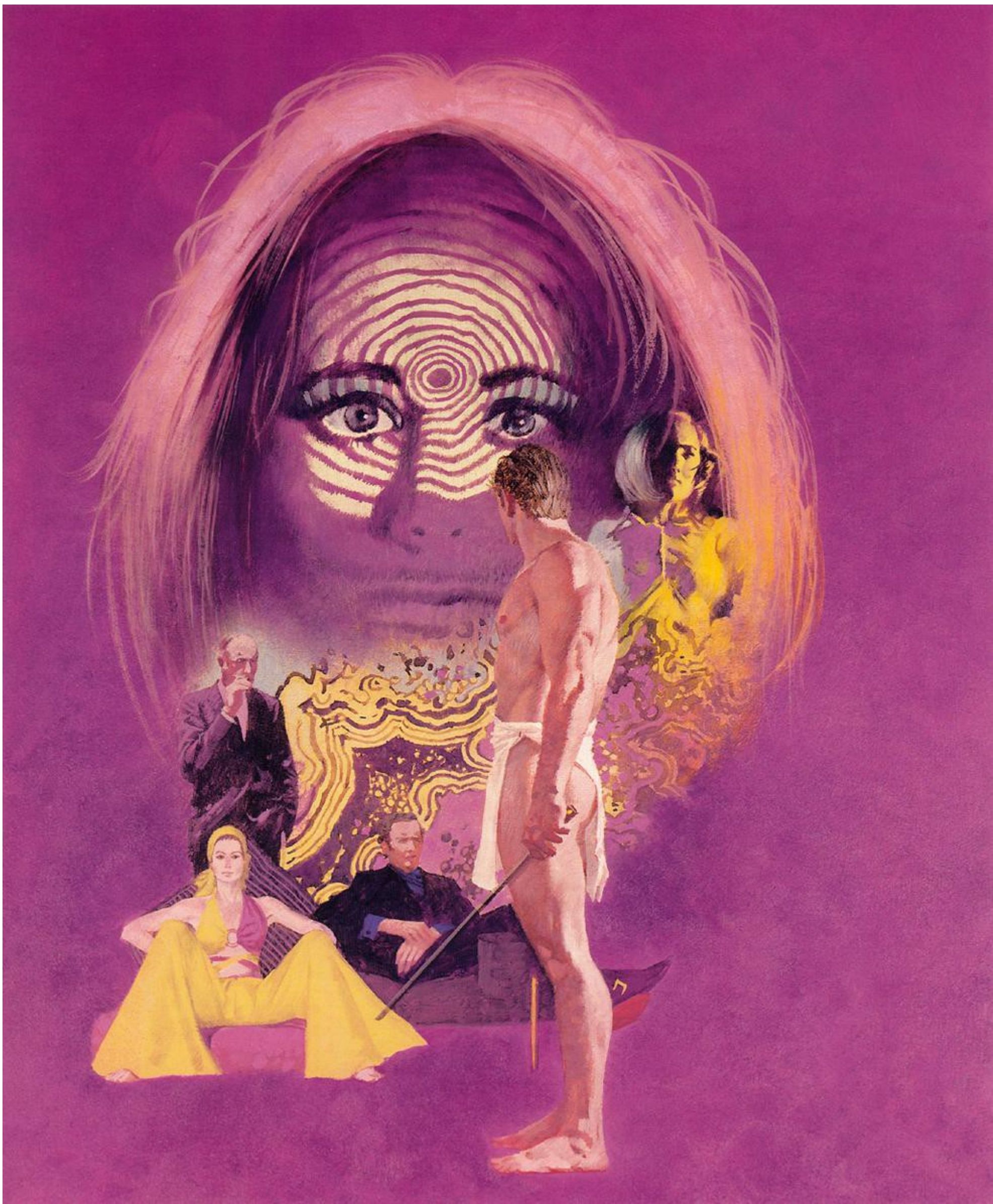
A luscious witch practices sorcery and
sins herself into an early grave....

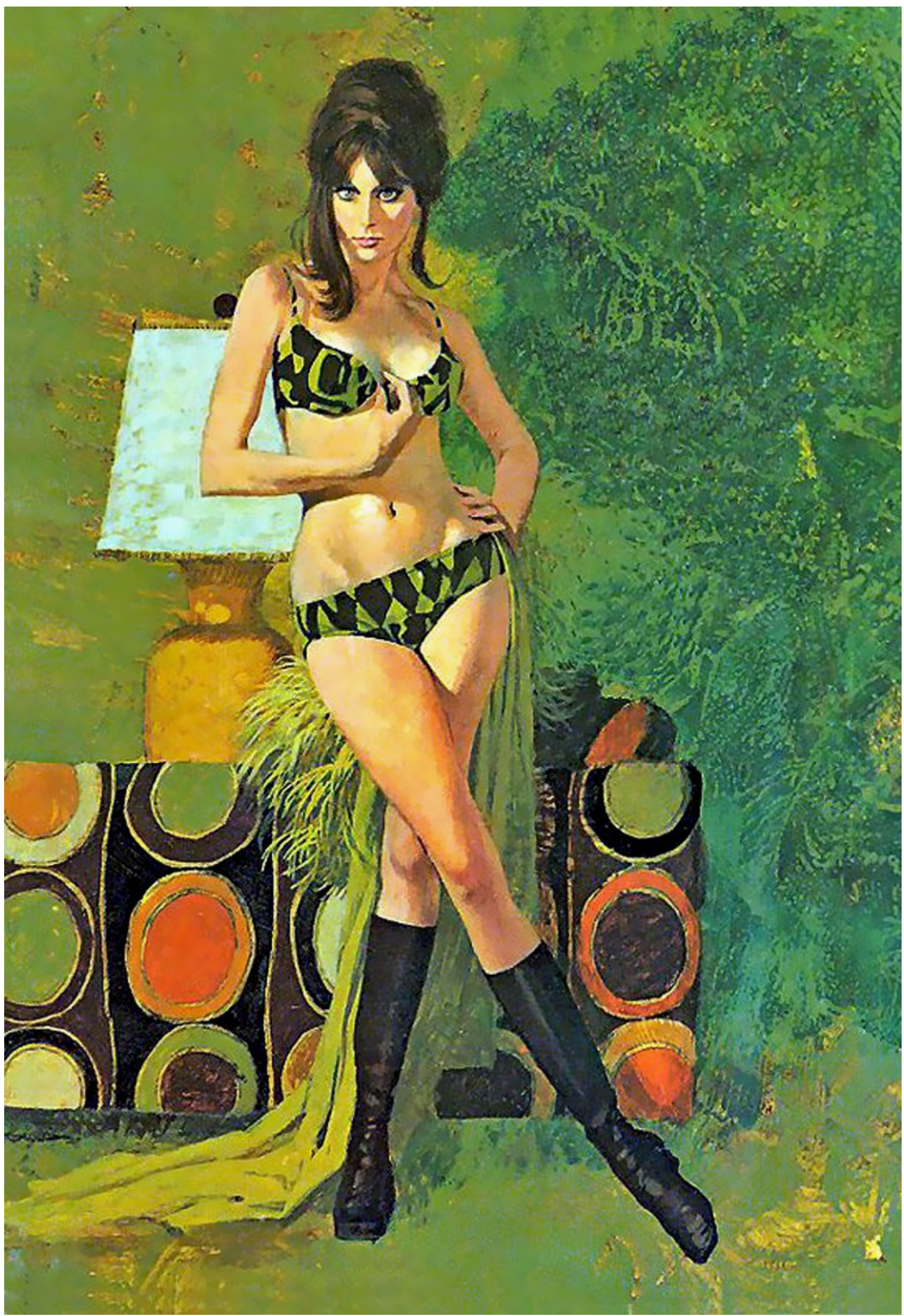
A SIGNET BOOK

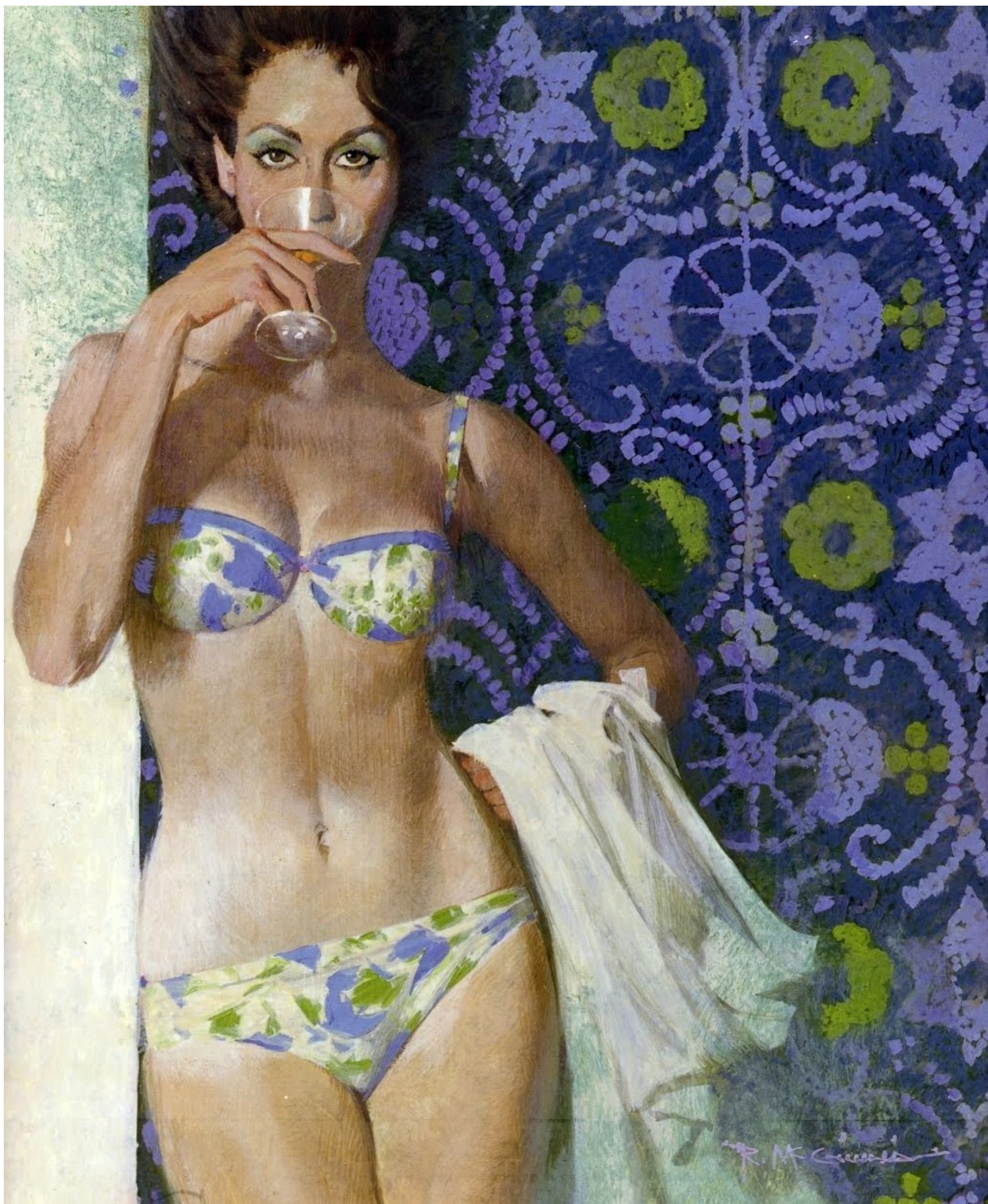




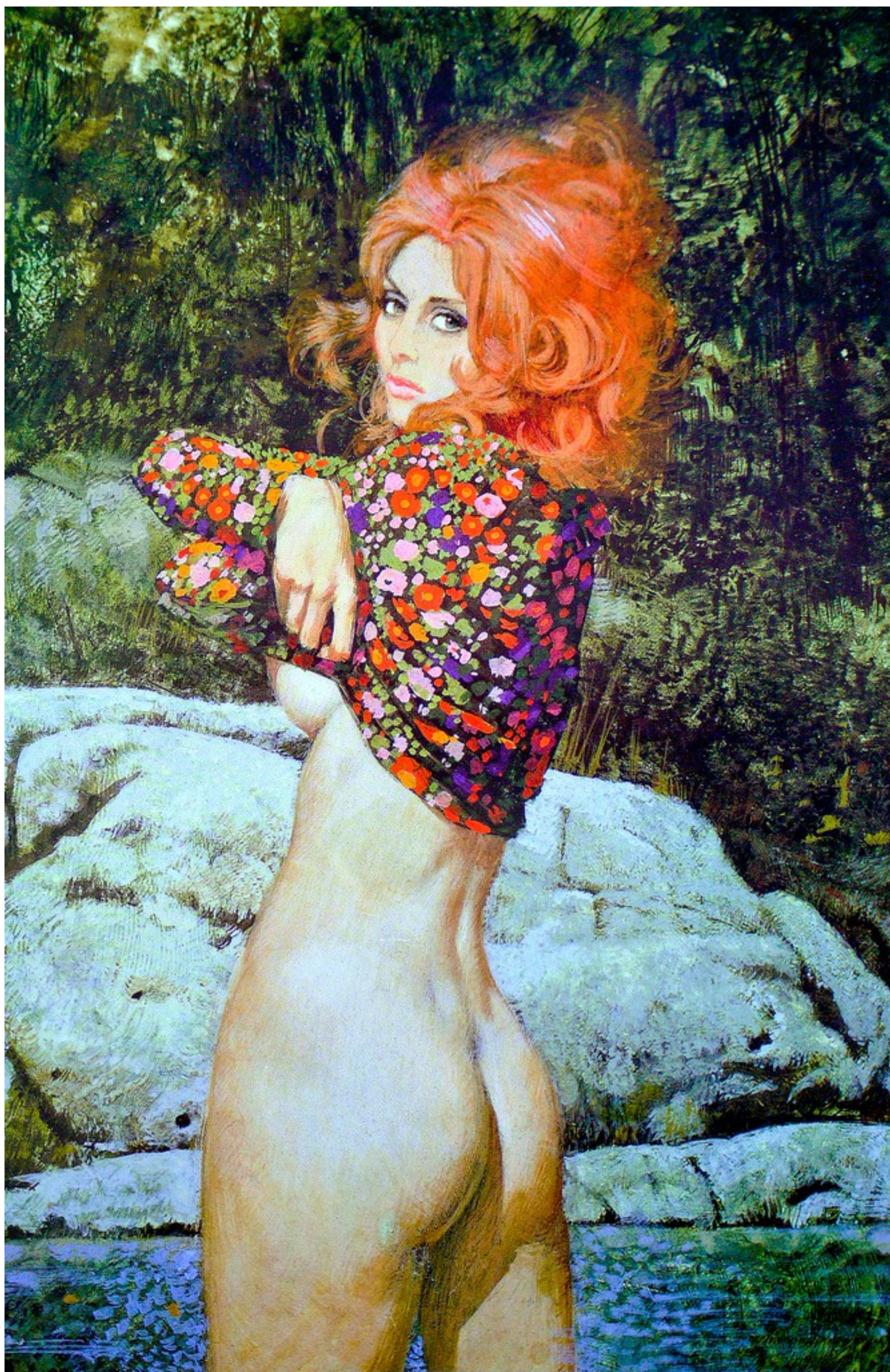






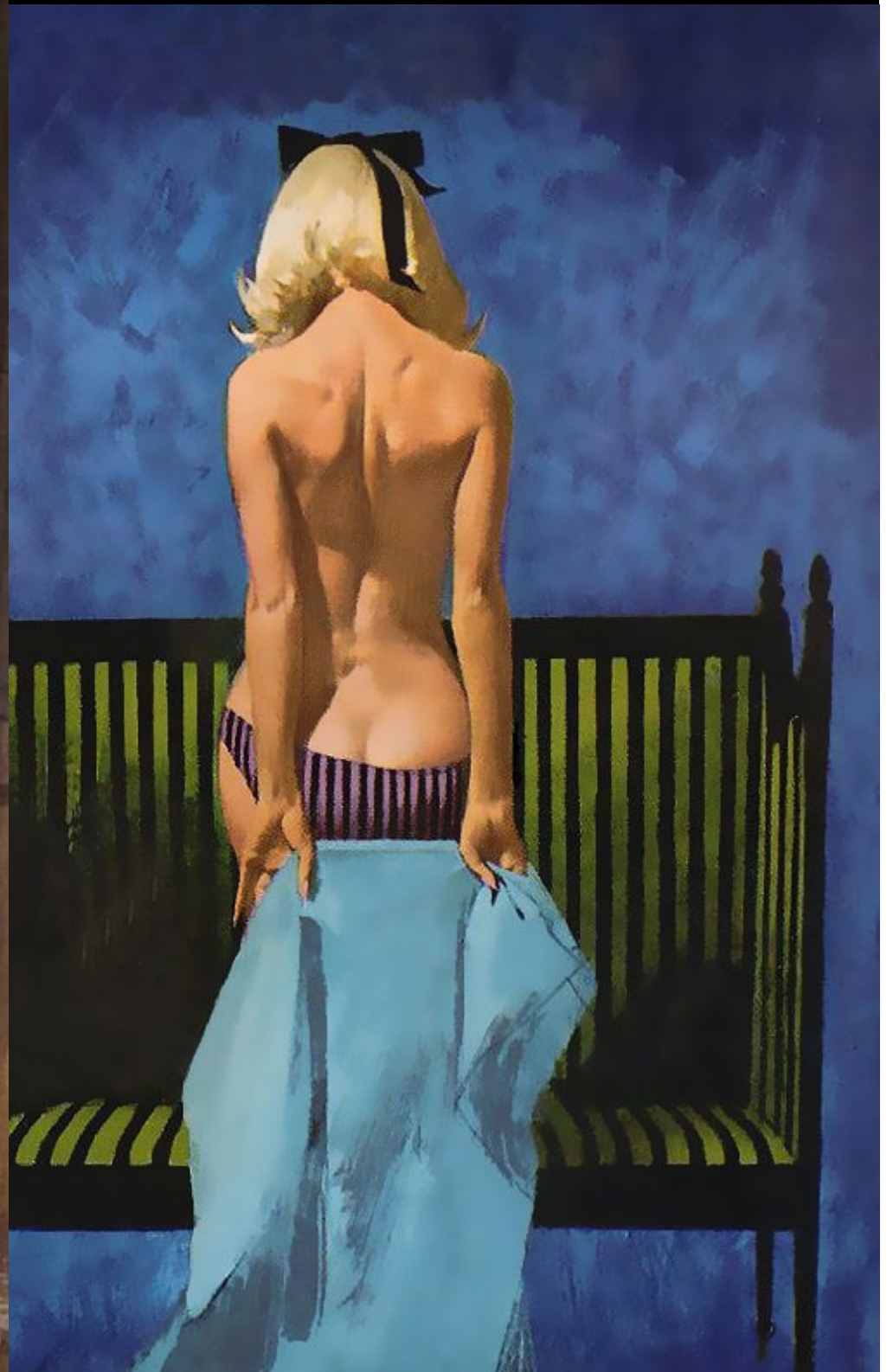
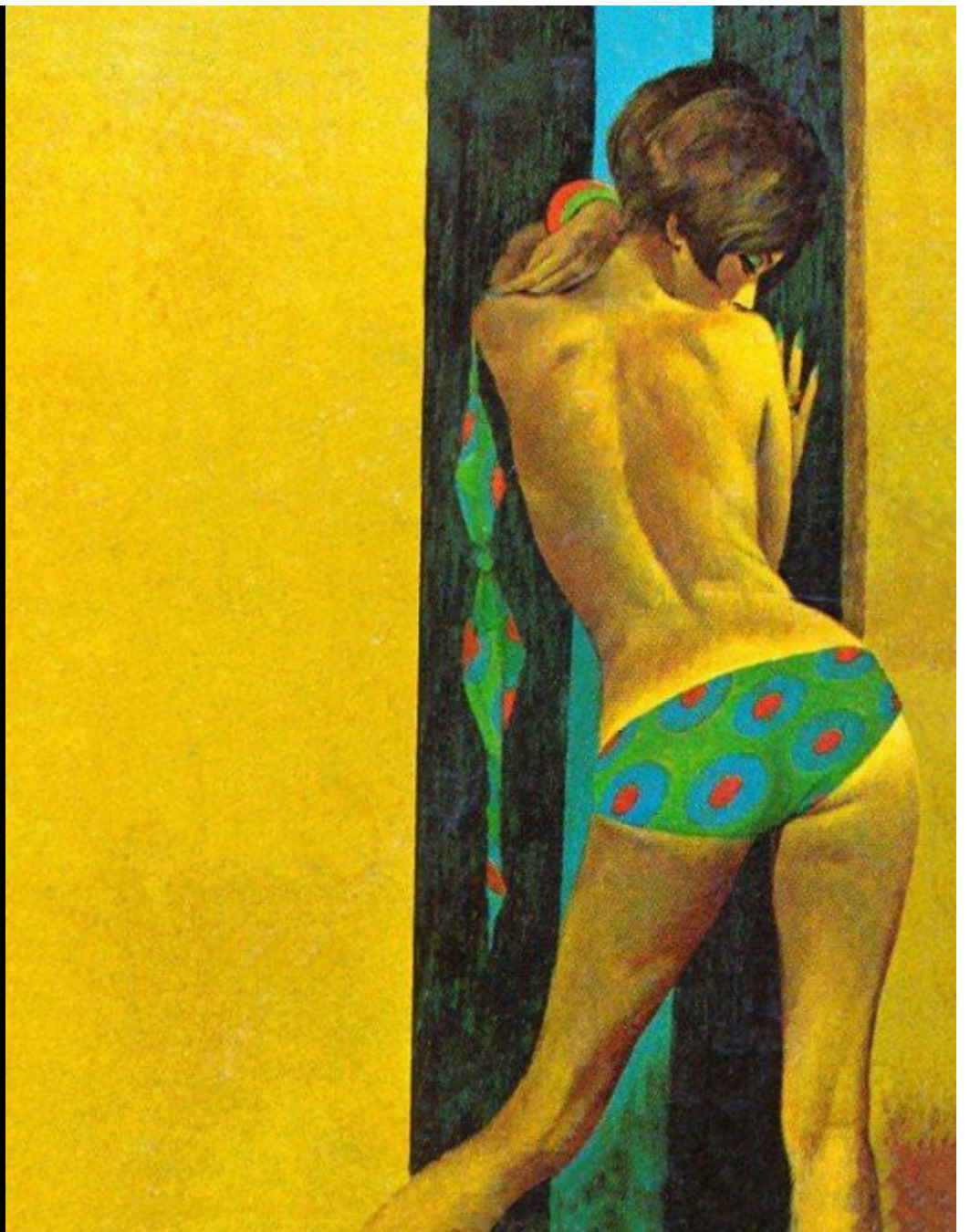


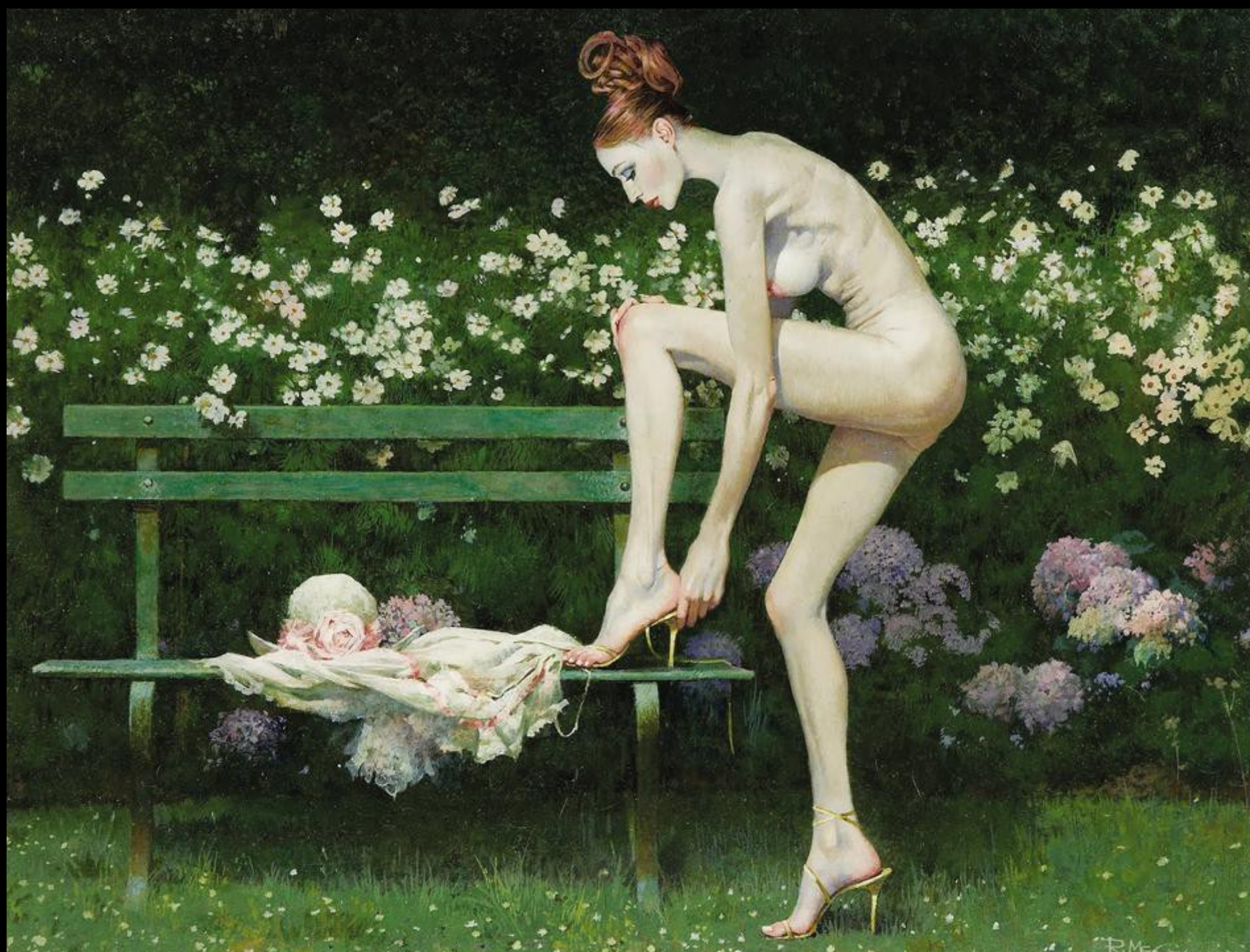


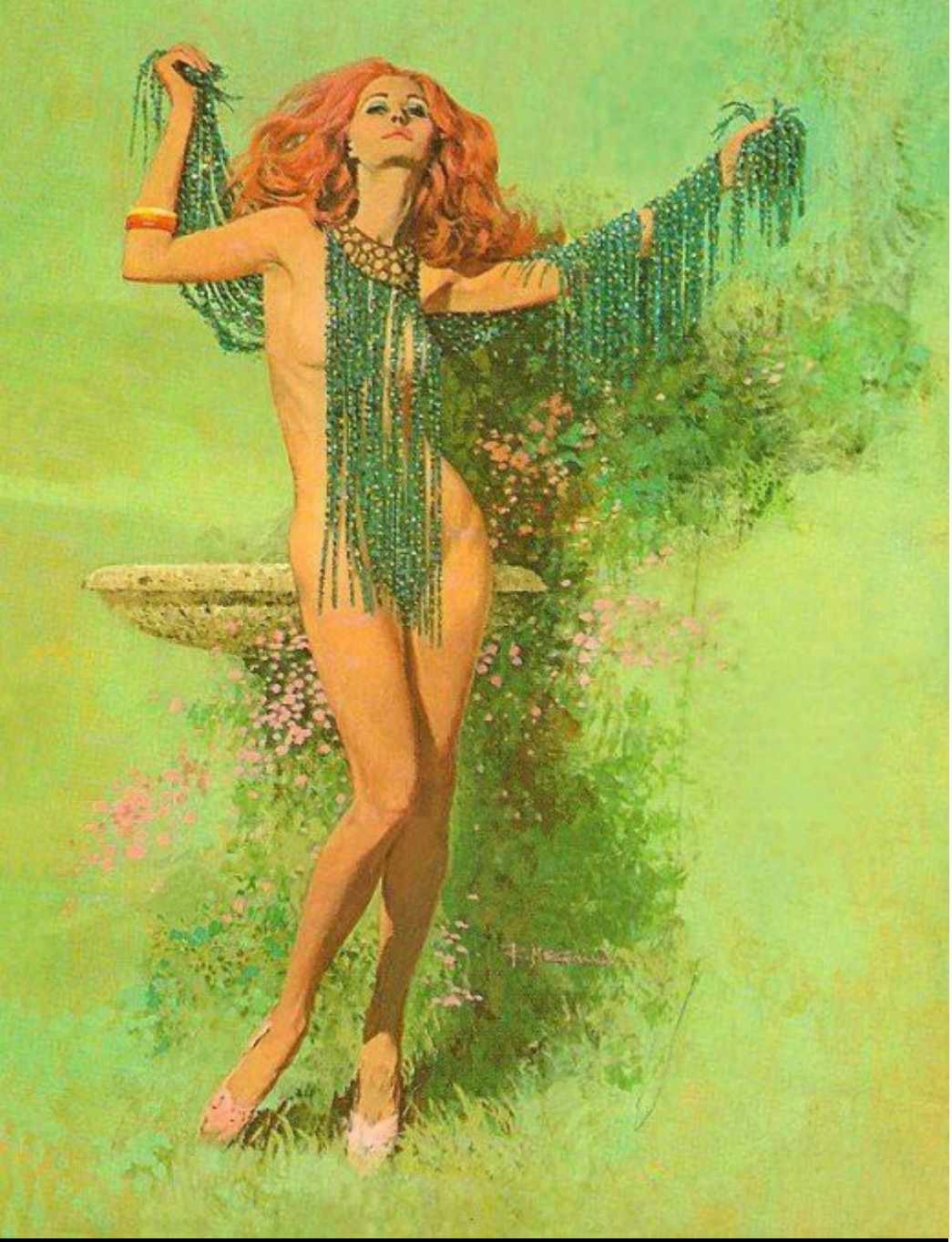
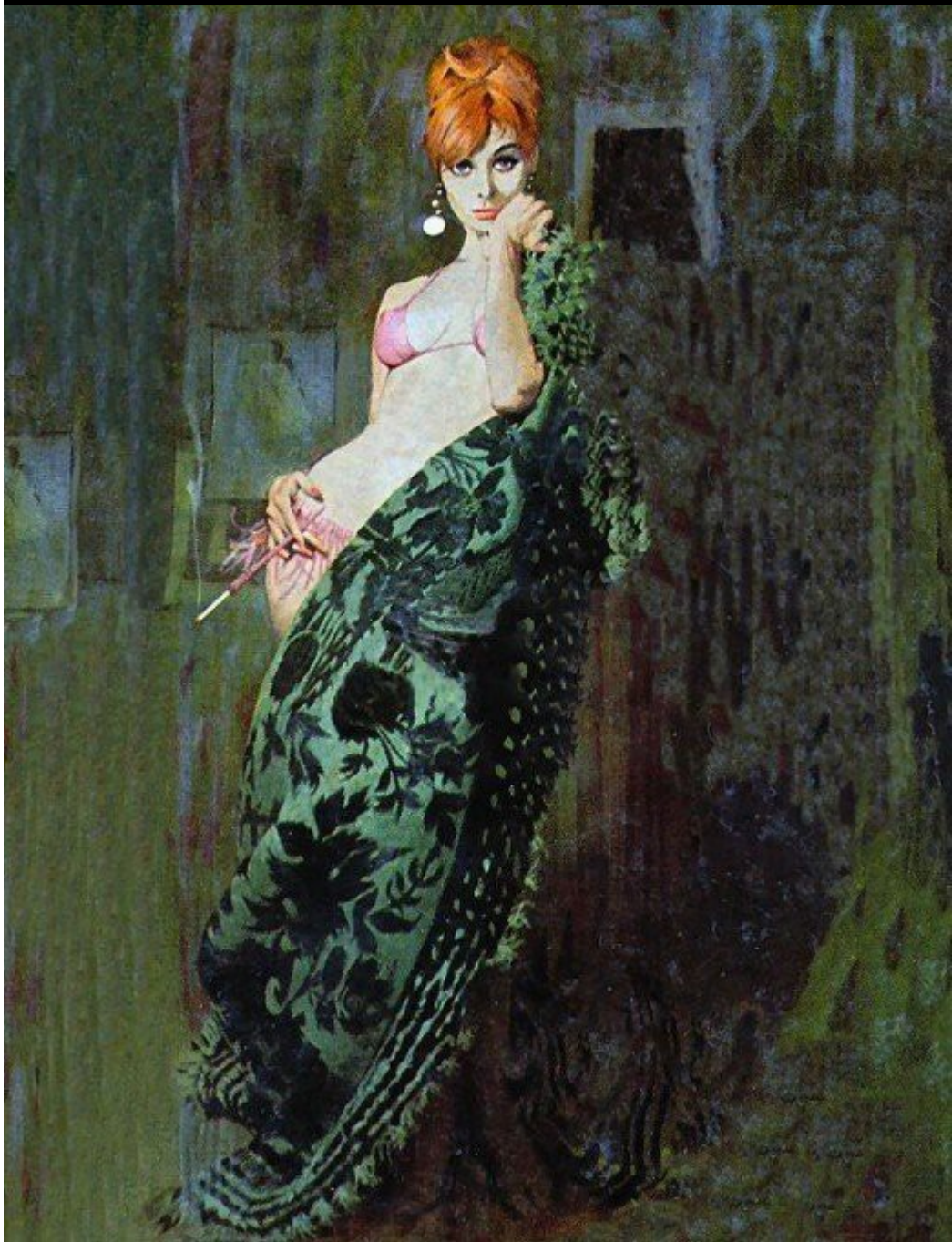
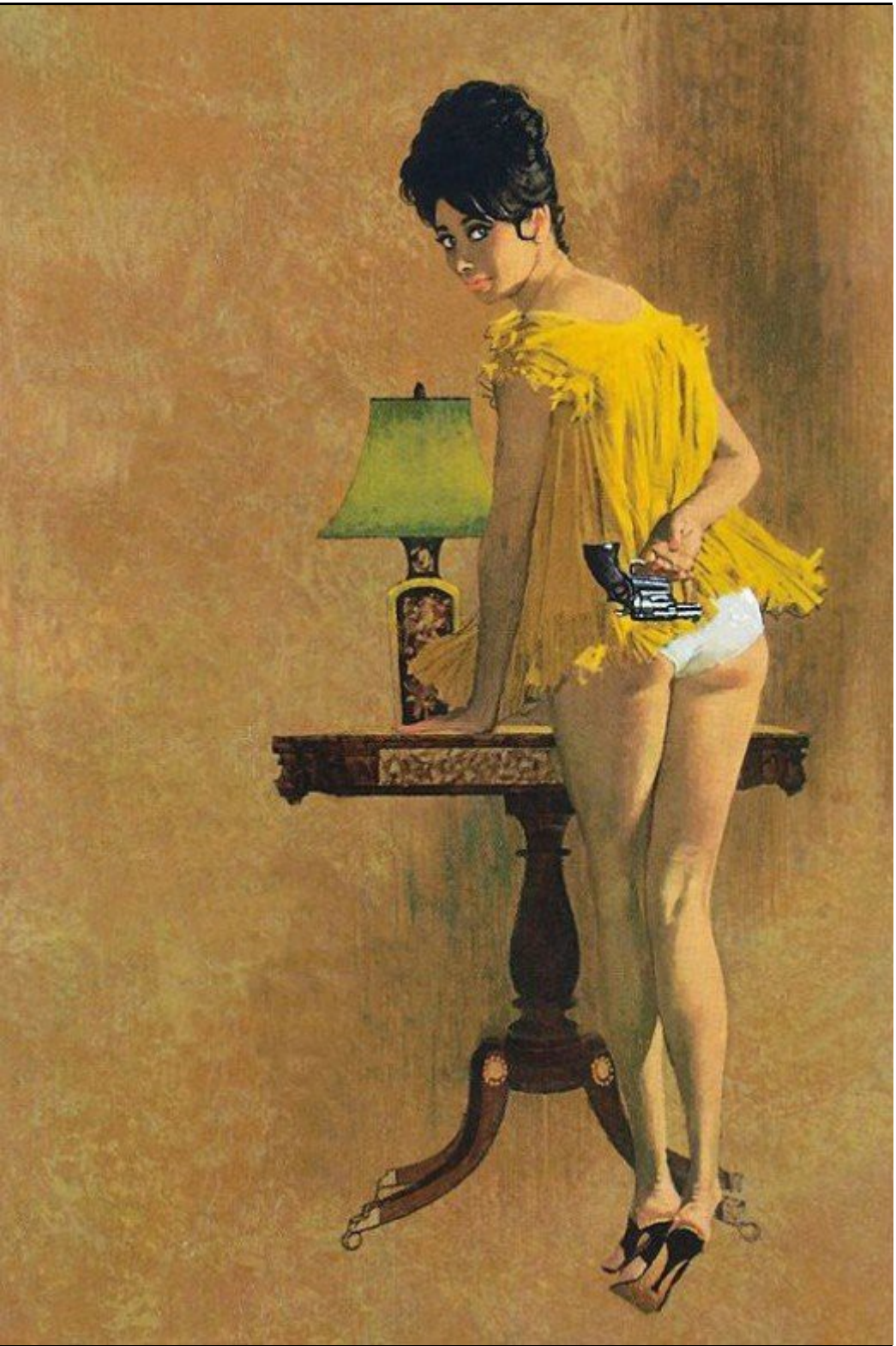
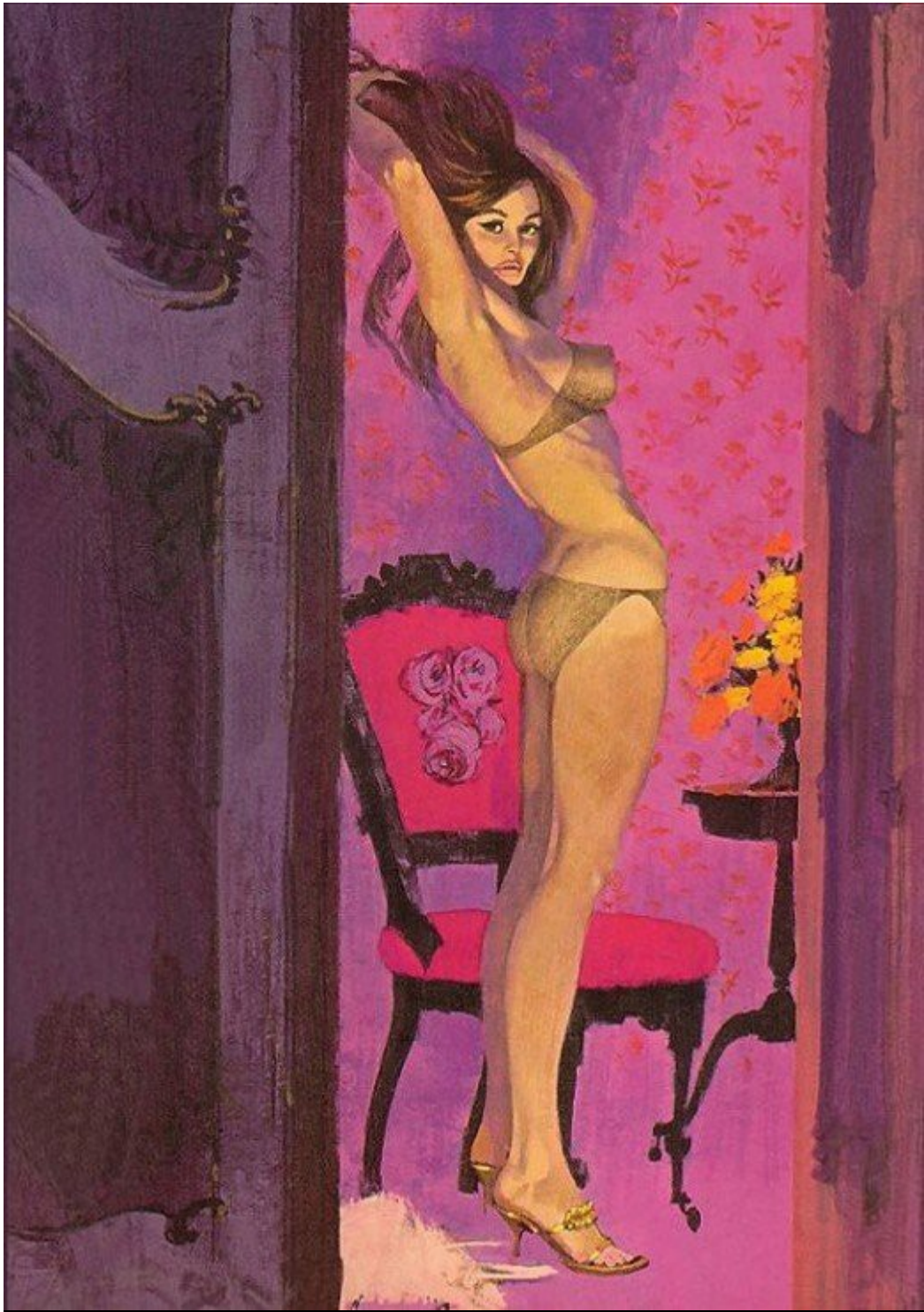












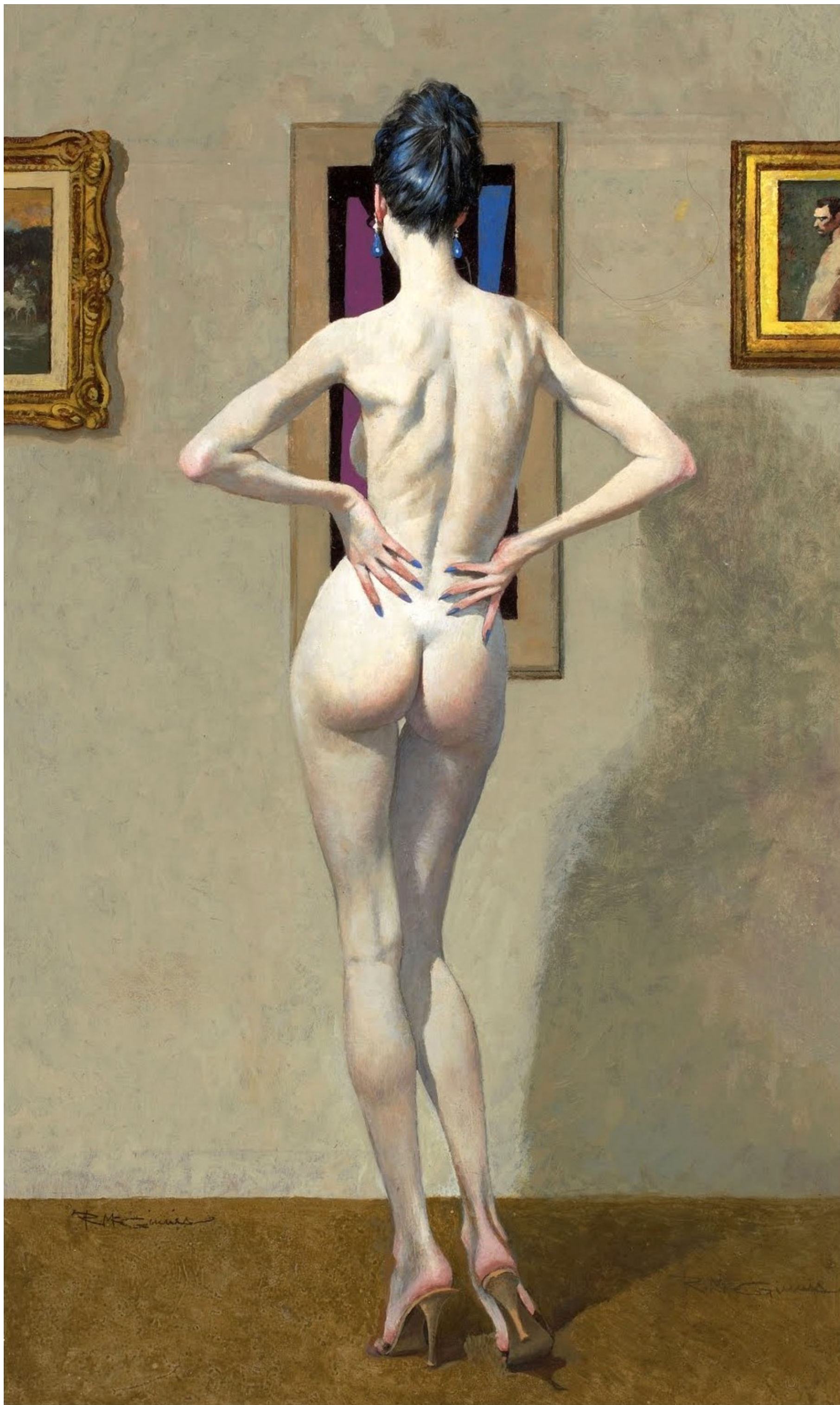












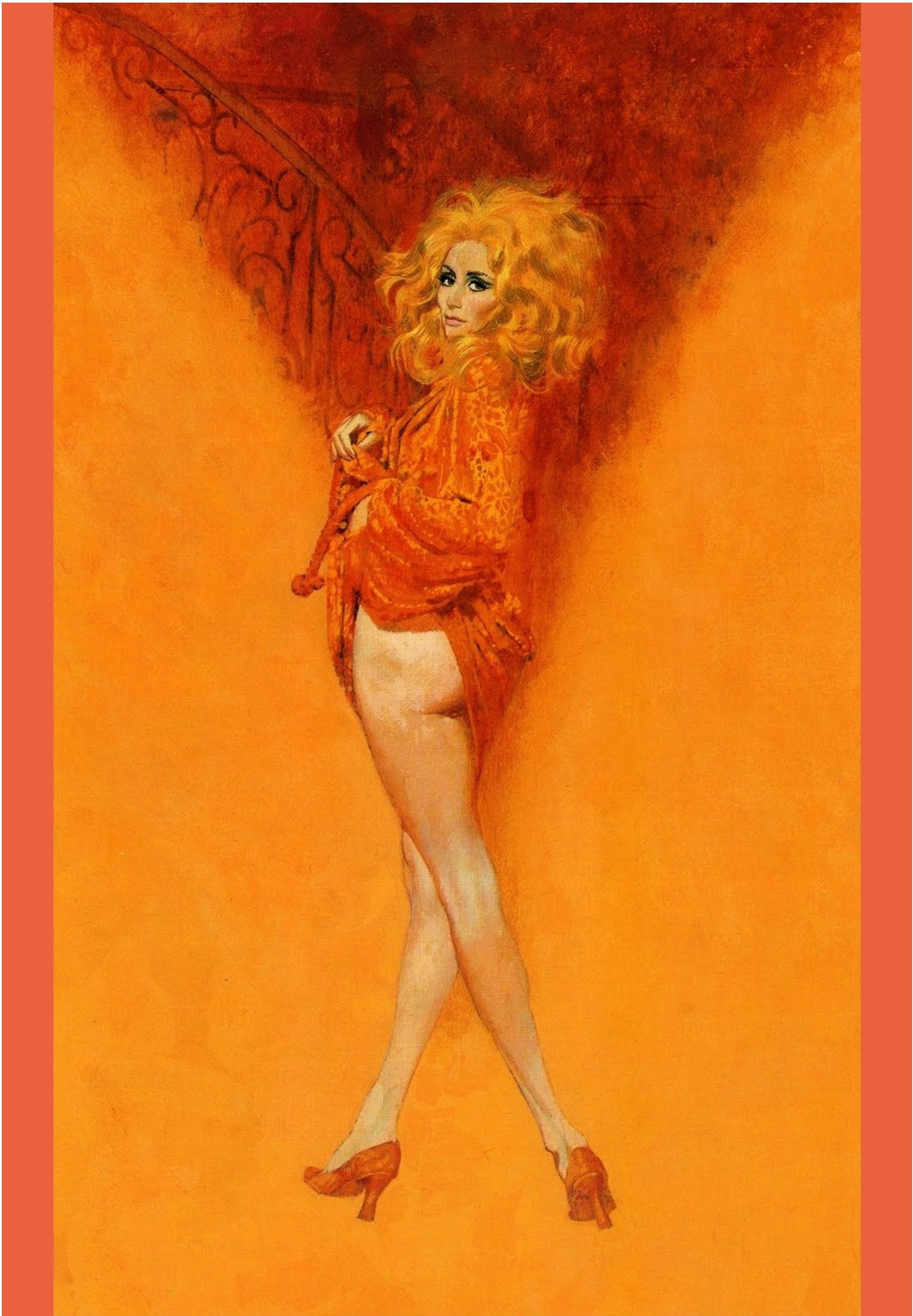




















The sea is warm, the sea is kind, she said. Her name was Shawn and she was a mermaid, she told him, as she wove her spell. No, she didn't have a fish's tail, that was just a silly idea made up by land people. She was nineteen, and her scent was of the sea and salt and seaweed and sun-warmed sand. A CAVALIER Story by RICK RUHN.

He met her on the beach: At two o'clock of a coolish overcast afternoon in early September, when he had gone for a stroll in pants and a sweater and bare feet, his day's work, such as it was, finished. She came toward him from the direction of the shanty little village a mile or so down the shore, the town from which the town sailed out after crab. She was small and delicate and pale, almost ethereal looking or, perhaps, only undernourished. She was nineteen and looked even younger, little more than a child. Her hair, which might have been smooth and ash-blond (it) it were combed, hung in snarls and tangles like pale rope down across her shoulders. She was wearing a beach coat, the faded blue and green material somehow suggesting a bathrobe cut off at mid-thigh. Her legs were bare and skinny, her face lovely, and her hands twisted a bit of seaweed. Each and detail tugged at Bruce Widler's heart. They approached each other. Under ordinary circumstances he would not have spoken to the girl at all. Perhaps he would have nodded, but nothing more. He was not of the background or temperament that (continued on page 24)

THE SEA IS WARM









